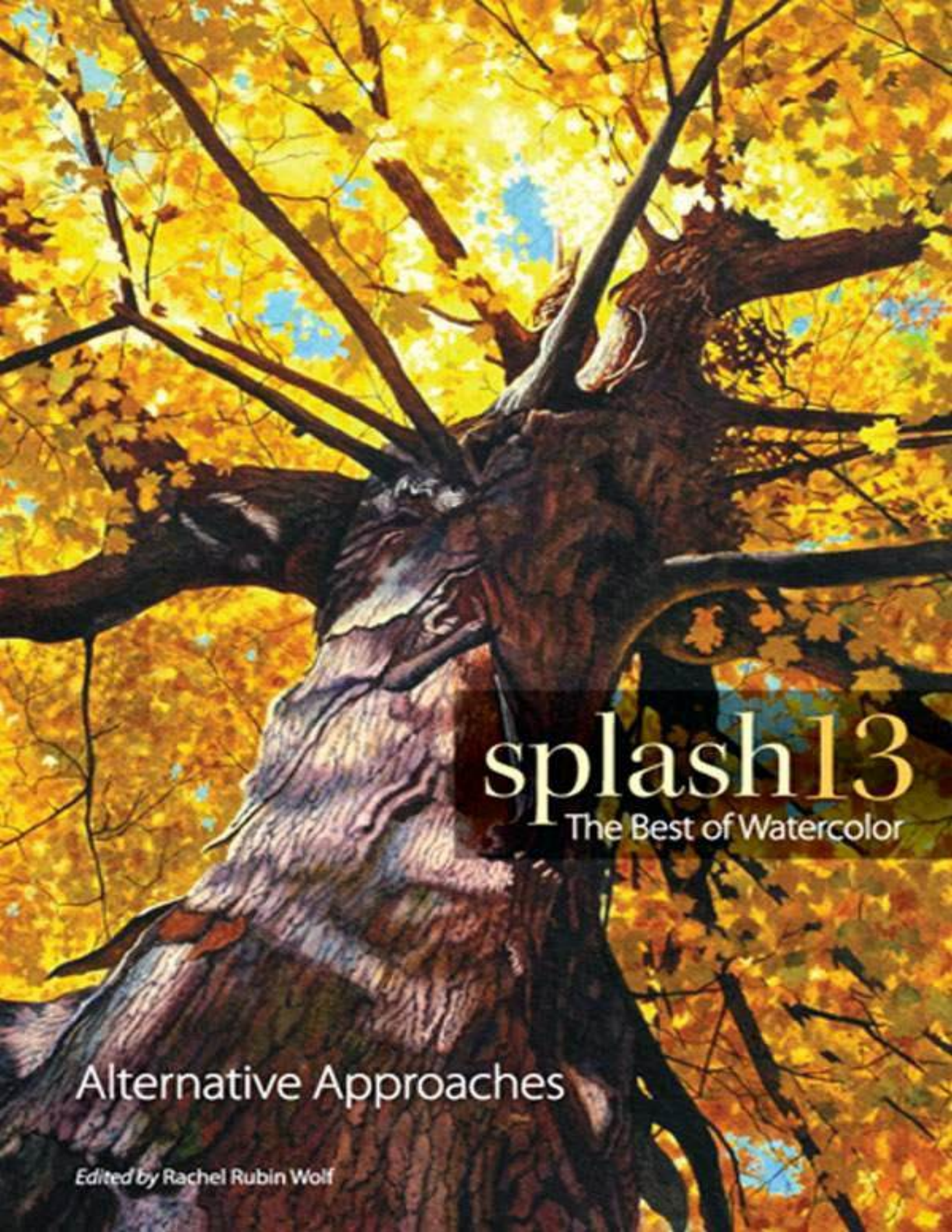

splash13
The Best of Watercolor
Alternative Approaches
Edited by Rachel Rubin Wolf

Splash 13

The Best of Watercolor

Alternative Approaches

edited by RACHEL RUBIN WOLF

Contents

People

’Scapes

Abstract Design

Animals

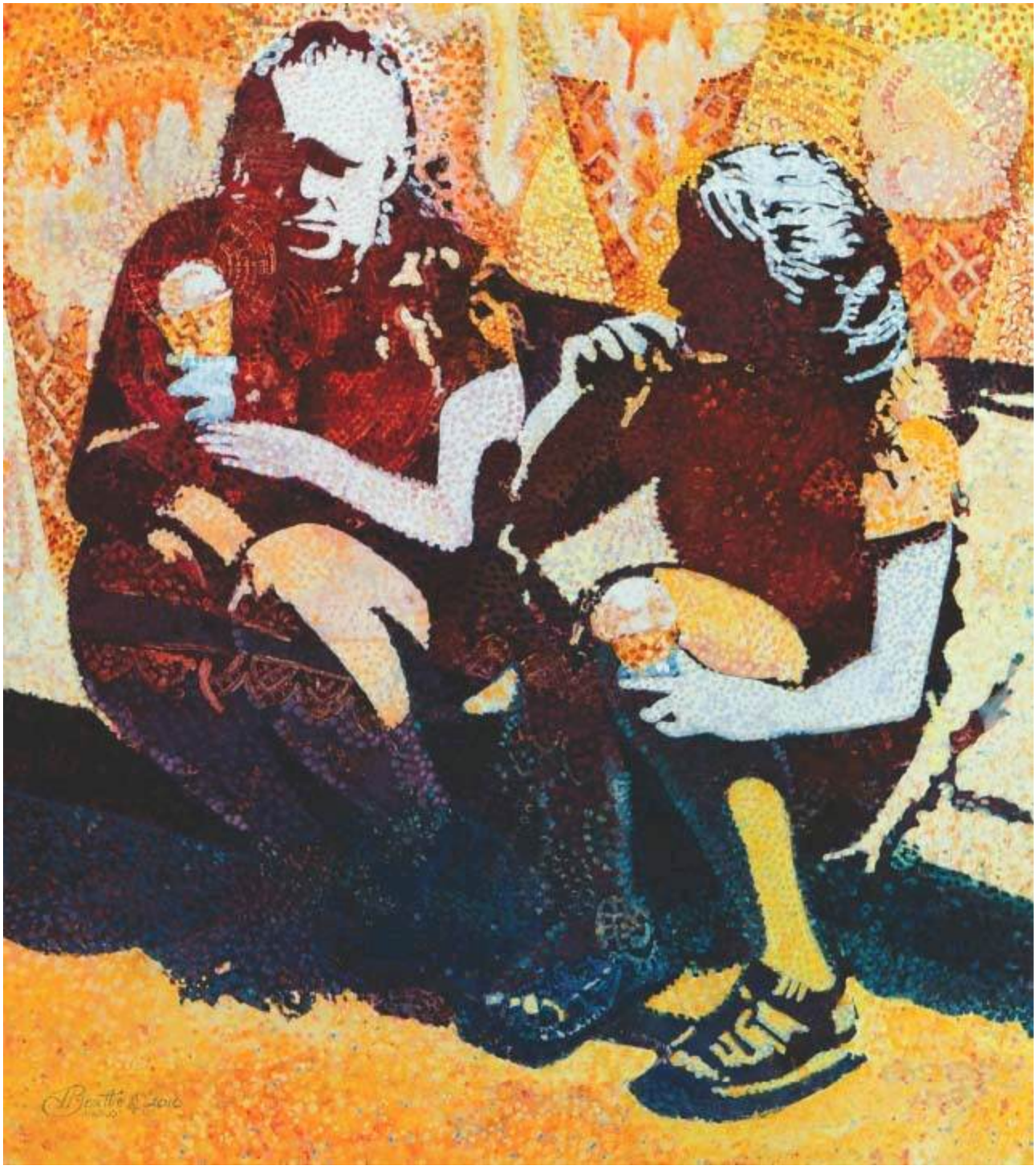
Things We Love

Fruit and Flowers

Travels

CHAPTER 1

People



SUMMER SOCIAL | ELISE MEREDITH BEATTIE

Poured watercolor topped with acrylics on 300-lb. (640gsm) cold-pressed Arches

13” × 22” (33cm × 56cm)

"To find an alternative approach, I paint with my mind's eye, imagining that my painting is a circus and I am the ring leader whose job is to transform the pandemonium of my mind and coordinate artistic visions of the world I witness."

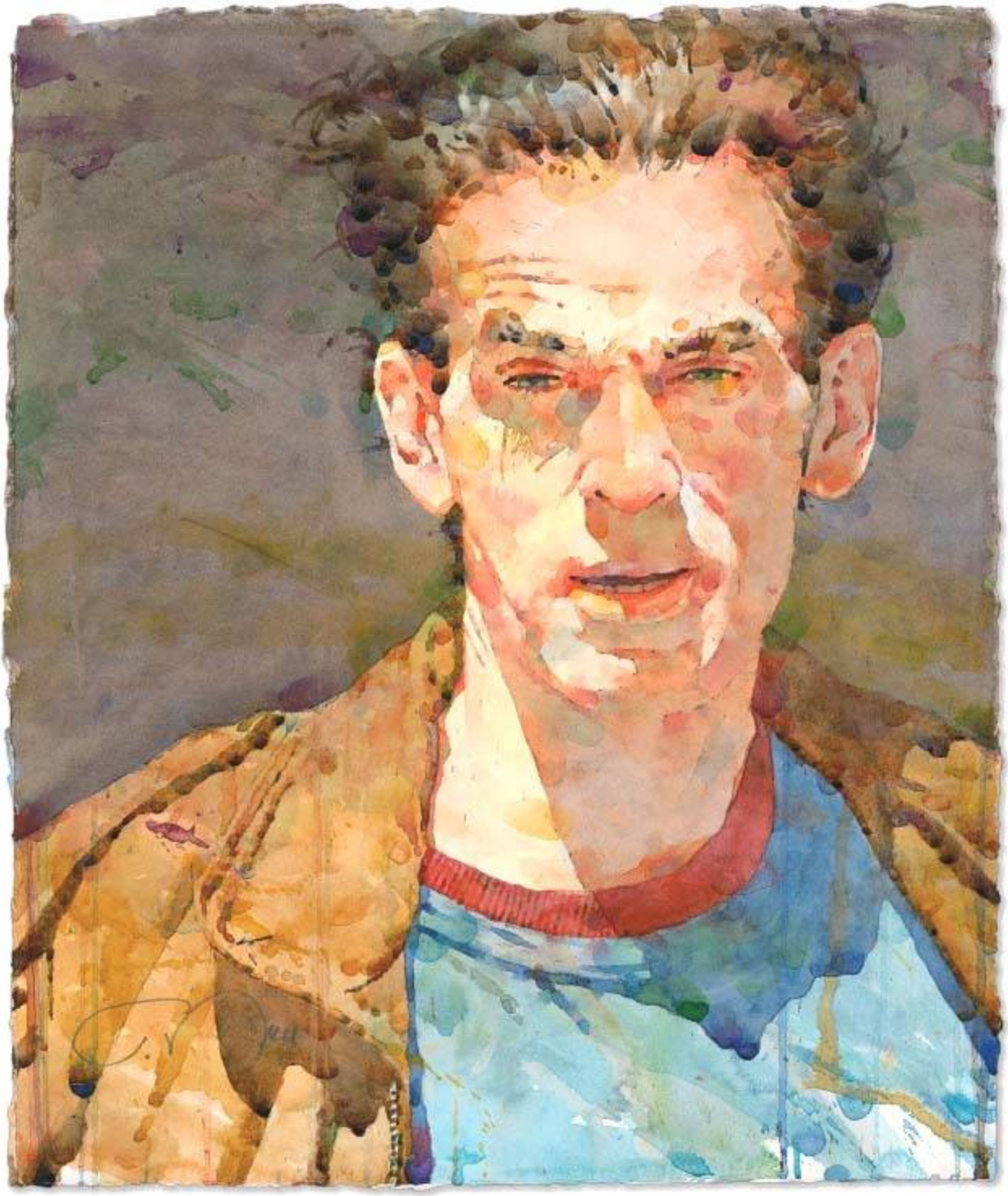
A student of humanity, I hunt for photographic inspiration. My goal is to capture the spirit of a moment in order to begin my visual story. My style originated while I was recuperating from surgery and watched a show about Parisian graffiti artists. The artists' use of posterization showed me how I could fuse abstraction and realism. My process begins by liquefying my watercolors. Pouring paint allows me the ultimate freedom. I dip my fingers into the puddles and push the mingling hues around. The changing triads and subsequent pours create a cloak of intensifying value and mystery. Later, using a variety of tools, I dribble, splatter or stroke my watercolors and acrylics to create a pattern-driven image.

ANDREW'S SLOW SURPRISE | TED NUTTALL

Transparent watercolor on 300-lb. (640gsm) hot-pressed Arches

15” × 20” (38cm × 51cm)

My reference here was a vintage photograph given to me by a friend. The little boy was one of two figures in the picture, and I was intrigued by his expression of surprise and curious as to what his story might have been. Perhaps because of the period clothing and drama of the moment, I was inclined to be adventurous and lean toward a darker and more muted palette than was my habit. Capturing the light already present in the photograph lent additional drama to the moment.



A NEW YORK MINUTE | TED NUTTALL

Transparent watercolor on 300-lb. (640gsm) hot-pressed Arches

20” × 15” (51cm × 38cm)

“To find an alternative approach, I selected subjects that were perhaps more

moody than my usual ones and likewise ventured into darker and more muted color than I had been accustomed to."

On a visit to New York, I stood conspicuously in the middle of pedestrian traffic in front of the Metropolitan Museum of Art and photographed people as they walked past me. This guy was nearly on top of me before I got the shot. I was taken by the dramatic morning light and the immediacy of the moment and tried to record it in the painting. The man's edgy and somewhat intimidating demeanor called for a little darker palette than was customary for me, and I felt a bit out of my element as I worked through the painting.

DANCING IN THE RUINS | SUZY SCHULTZ

Transparent watercolor on 140-lb. (300gsm) cold-pressed Arches

48” × 40” (122cm × 102cm)

A friend of mine has been taking flamenco lessons, and as she was showing me one of her new moves, it was as if she turned into a fifteenth-century gypsy. I knew I had to paint her. In a large warehouse space, we did a photo shoot complete with live flamenco music while I took hundreds of photos over a period of a couple of hours. I wanted to place the figure in a large space, but keep detail on the figure, so I decided to work large. I stretched the watercolor paper from a roll onto stretcher bars. The underlying drawing took about a week. Then I started detailing the face and hands using a small brush. The background is layers of dark washes done with larger brushes. The painting took about a month to finish, and was the first in a series of flamenco dancing paintings.

I WISH IT WOULD SNOW FLOWERS | SANDRINE PELISSIER

Watercolor, gouache and watercolor crayons on 140-lb. (300gsm) hot-pressed Fabriano Artistico

15” × 22” (38cm × 56cm)

“To find an alternative approach, I searched for a story, finding inspiration in the

fairy tale world of childhood, where anything magical could happen."

I painted this portrait of my daughter layer by layer from a photograph. I first layered the primary colors, and then I adjusted the final result by adding more colors and scrubbing some off. I used some gouache mixed with watercolor on the background and drew on top with watercolor crayons dipped in water. The challenge when doing portraiture is to find something in the painting that will enable a connection with the viewer, deeper than the physical resemblance and the technique. I try to listen to my inner child.

JASMINE | VAUGHN JENNINGS-WHITE

Transparent watercolor on 140-lb. (300gsm) hot-pressed paper

12" × 18" (30cm × 46cm)

"To find an alternative approach, I do away with expectation and brushes and think of creative ways to put paint on paper."

I had the pleasure of painting my friend's niece Jasmine. The groundwork for this painting involved a combination of photo reference and quick gestural paintings created at the site of the photo shoot. My technique was a slow, coma-inducing buildup of diluted watercolor on the surface of the paper. The painting was lit using the white of the paper, while some highlights in the hair and overall dullness of the vinyl siding were created by airbrushing a diluted white watercolor wash onto the paper. I have ruined quite a few paintings by airbrushing watercolors, but it's a part of the process and fun. I love mistakes, both happy and sad.

FOILED AGAIN | SUSAN HANSSEN

Watercolor and gouache on 140-lb. (300gsm) paper covered with gold gesso

30” × 22” (76cm × 56cm)

It was a comical sight in the mirror. Me, sitting in the beautician's chair, my hair full of aluminum foil, waiting patiently for the magic formula to transform mousy brown to blonde. Right then I pulled out my camera and knew this image was the subject of my next painting. I had been experimenting on different surfaces for some time but after watching a demo by Carla O'Connor, I was convinced to try a painting on gold gesso. Applying the paint is exciting because it sits on the surface and is freely manipulated to create unusual textures. I began by using a photo of a model from figure class and transformed dreadlocks into individual foils. I made several attempts at creating a beauty salon behind the figure with no success. It took some time to let go of my literal thinking until I asked myself if it was really necessary to explain where the model was. The moment I painted shapes and vague images of birds, *Foiled Again* immediately took on a different energy. It felt right to then add the bird in her lap. Finally, I was looking at an image full of whimsy, fantasy and even a little mystery.

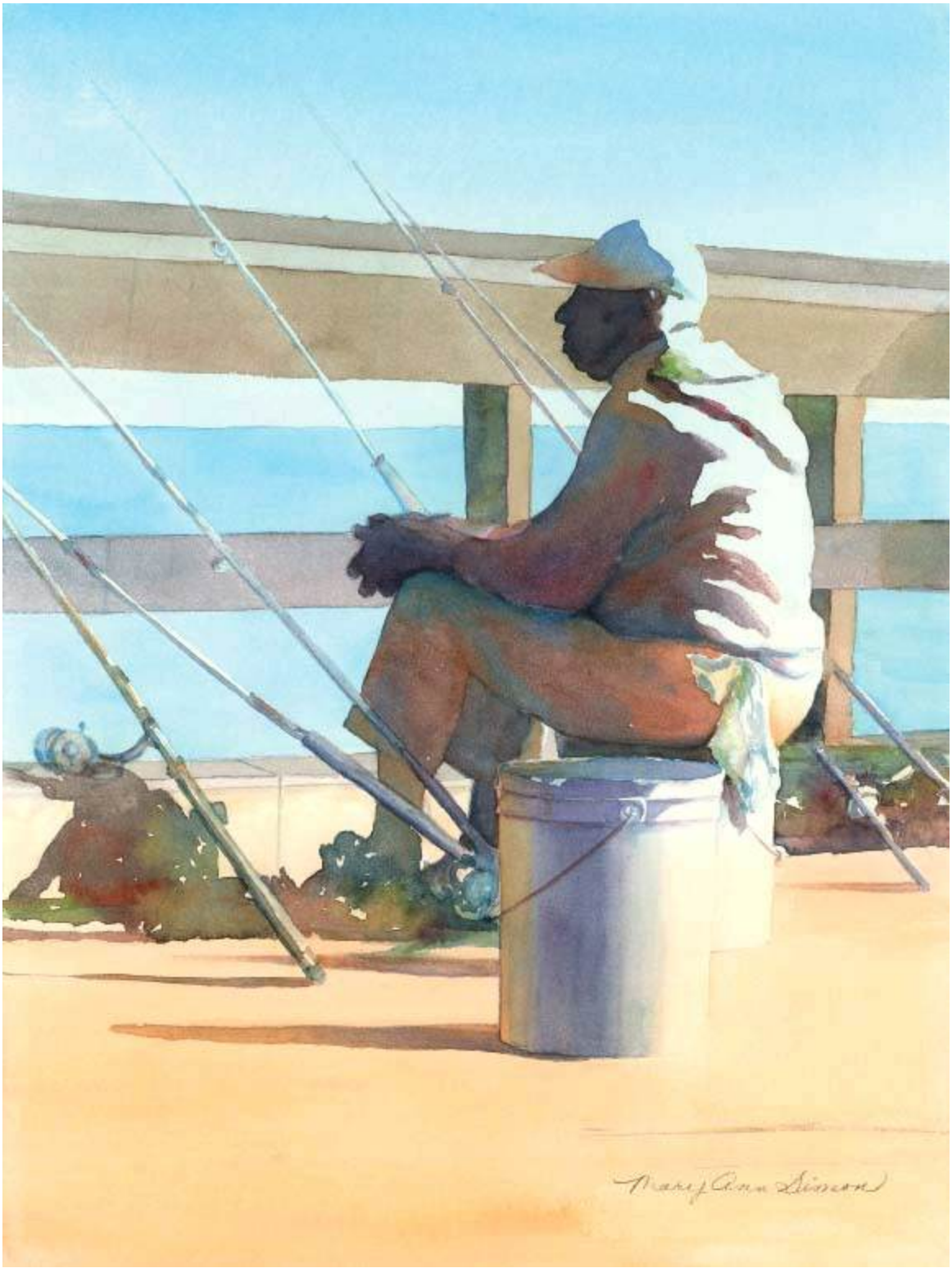
BLUES HARMONICA | LAURIE GOLDSTEIN-WARREN

Transparent watercolor on 140-lb. (300gsm) cold-pressed paper

22” × 30” (56cm × 76cm)

“To find an alternative approach, I simplify to achieve unity.”

I always work from black-and-white photographs. My method is to work in three colors and use simple shapes with values true to the photograph. I have found a large assortment of paint colors for achieving various skin tones to be unnecessarily complicated. I use the same three colors for all portraits, regardless of the subject’s skin color. Using these same three colors in the background gives my portraits color unity.

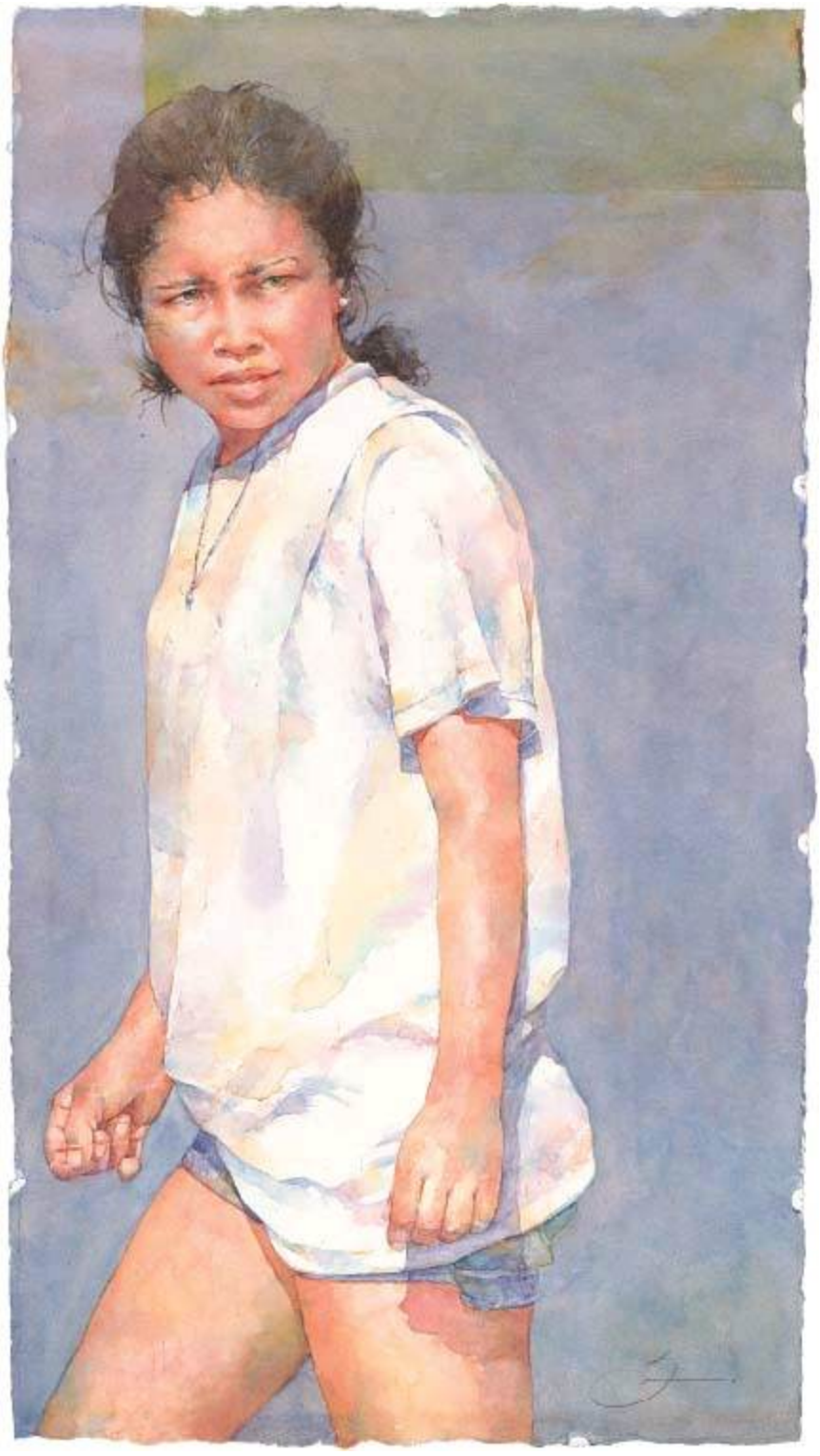


WAITING | MARY ANN SIMON

Transparent watercolor on 140-lb. (300gsm) cold-pressed paper

17” × 13” (43cm × 33cm)

This painting was inspired by an earlier painting that was small and loosely rendered. It is very unusual for me to do a painting more than once, but in this case I felt the subject deserved a larger life. The paper was toned with Aureolin, Rose Madder Genuine and Cobalt Blue. When dry, the middle and dark shadows were added to bring this calm, moody painting to life.



SHE KNOWS | SUSAN MONTAGUE

Watercolor on 300-lb. (640gsm) hot-pressed Arches

23” × 12” (58cm × 30cm)

FAR AND AWAY | SUSAN MONTAGUE

Watercolor on 300-lb. (640gsm) hot-pressed Arches

17” × 21” (43cm × 53cm)

“To find an alternative approach, I try to create visual tension in the composition.”

I am intrigued with painting the common man and telling that person’s story. I try to get behind the mask that we all wear and catch a glimpse of a person’s true character. Therefore, I prefer to take candid (versus staged) photographs. The two paintings here are of women on the island of Ambergris Caye, off the coast of Belize. When I saw

each of them, I was drawn to their strong presence and attitude, and the intense light surrounding them. Working from black-and-white photographs, I used many layers of transparent color to bring interest and life to the paintings.

NEW YORK CAFÉ | VALERIE LARSEN

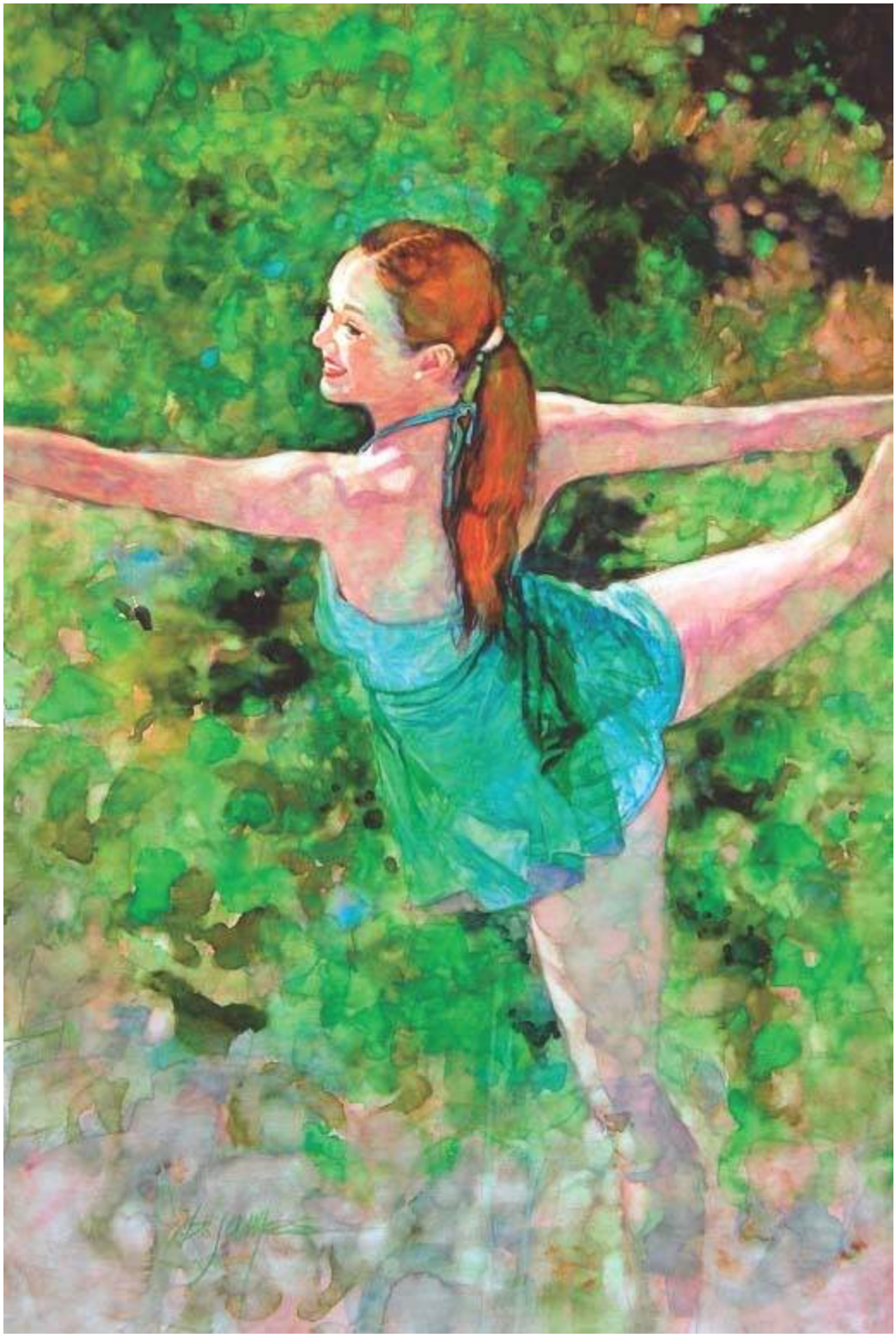
Gouache on 140-lb. (300gsm) cold-pressed paper

12” × 16” (30cm × 41cm)

“To find an alternative approach, to everyday subjects I tried something as simple as pushing the limits of color.”

This café was a short walk from the American Watercolor Society show in New York, where my mind was stimulated into thinking about possibilities. I began visualizing taking that next step with my work. The drawing of the café started with a natural color scheme. Looking for possibilities, I thought, “Could you take this ordinary scene and

reorganize its elements with color?" And so, as each study was drawn out, the color shifted more and more. As the color studies became bolder, the question became, "How daring could the color statement be without disturbing the organization and seeming unreal?"

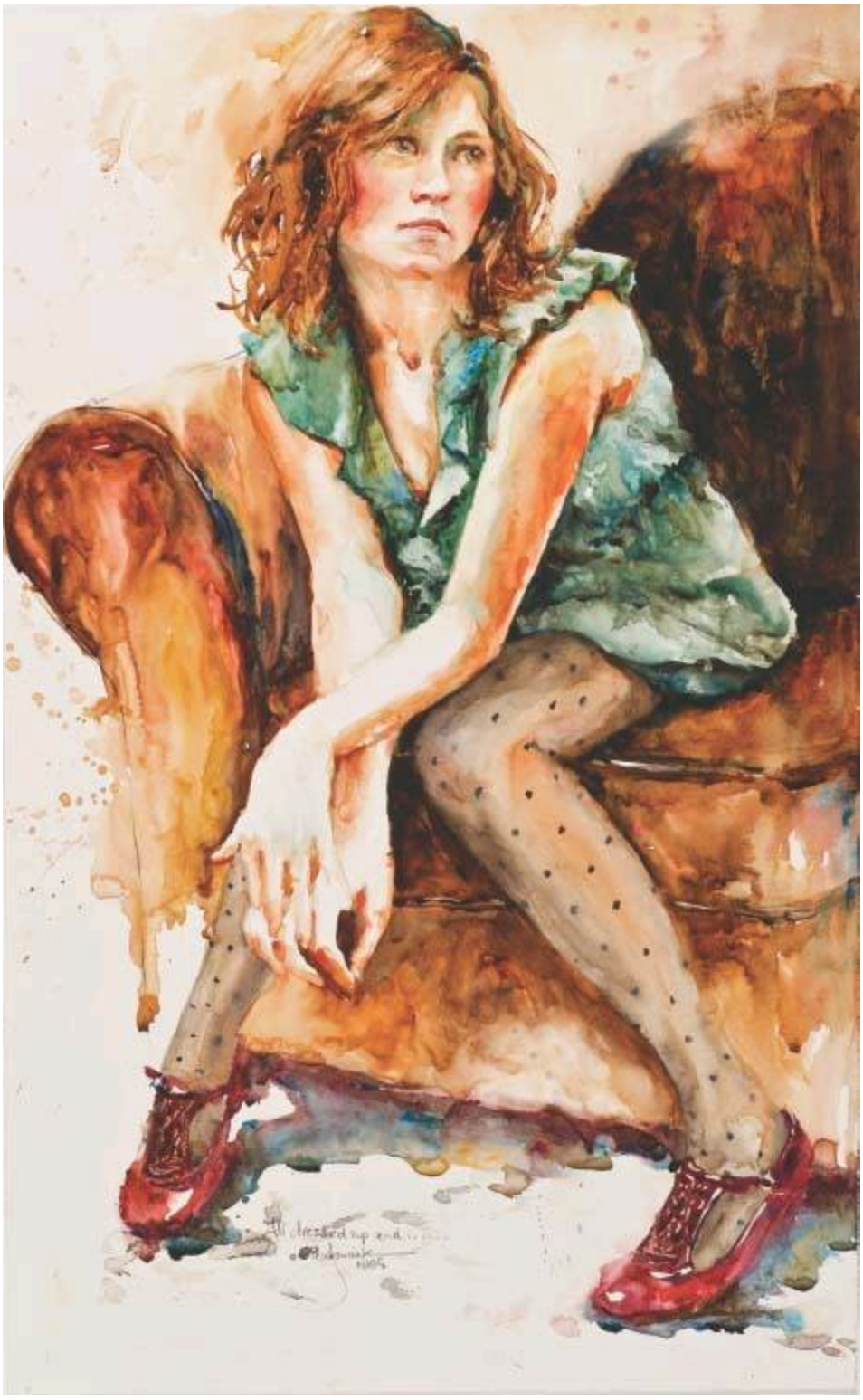


DANCER IN GREEN | BILL JAMES

Transparent gouache on illustration board

29” × 19” (74cm × 48cm)

When I first started painting with watercolor, I wanted to use a technique that was different from the traditional way of painting with transparent watercolor on sheets of paper. I eventually developed a technique of painting on a smoother surface, such as illustration board, coating each board with gesso. By doing that, all the washes stay on top of the surface and do not sink in as with the traditional way of working on paper. This allows me to manipulate the paint by rubbing out certain passages. For this painting I also applied washes of watercolor, one over the other, using the two techniques of scumbling and glazing until the desired effect was achieved.



ALL DRESSED UP AND… | BEV JOZWIAK

Transparent watercolor 140-lb. (300gsm) hot-pressed Fabriano Artistico

26” × 16” (66cm × 41cm)

All Dressed Up And… is part of an ongoing series depicting girls and their own personal sense of style. I do my best work in my studio, with music blaring, working from photographs I have taken earlier. I knew the problem with this piece was going to be the pantyhose, and depicting the skin beneath. The subject was wearing dark nylons with polka dots. I decided to paint the skin tones on her legs first. Allowing time for drying, I then added the dots. I added the dark wash last, figuring it would smear some of the dots and keep them from looking so contrived.

NEVER KNOWN, NEVER FORGOTTEN | J. ANTHONY KOSAR

Watercolor and gouache on illustration board

11" × 14" (28cm × 36cm)

"To find an alternative approach, I use gouache and watercolor as equals, beginning to paint very transparently with many layers of transparent colors and

building to a point of opacity wherever needed."

Detail is one of my favorite elements of a painting. For me, it is all about control over the media, and in order to keep control, everything is well-planned in the drawing stage. Masking out the main objects with liquid frisket, I then proceed to paint the background. Moving on to the subject matter, I erase my pencil lines as I work and continue to add layers of color around the piece until it is finished. Generally, I work with small brushes on cold-pressed illustration board, allowing me to maintain control and achieve greater detail.

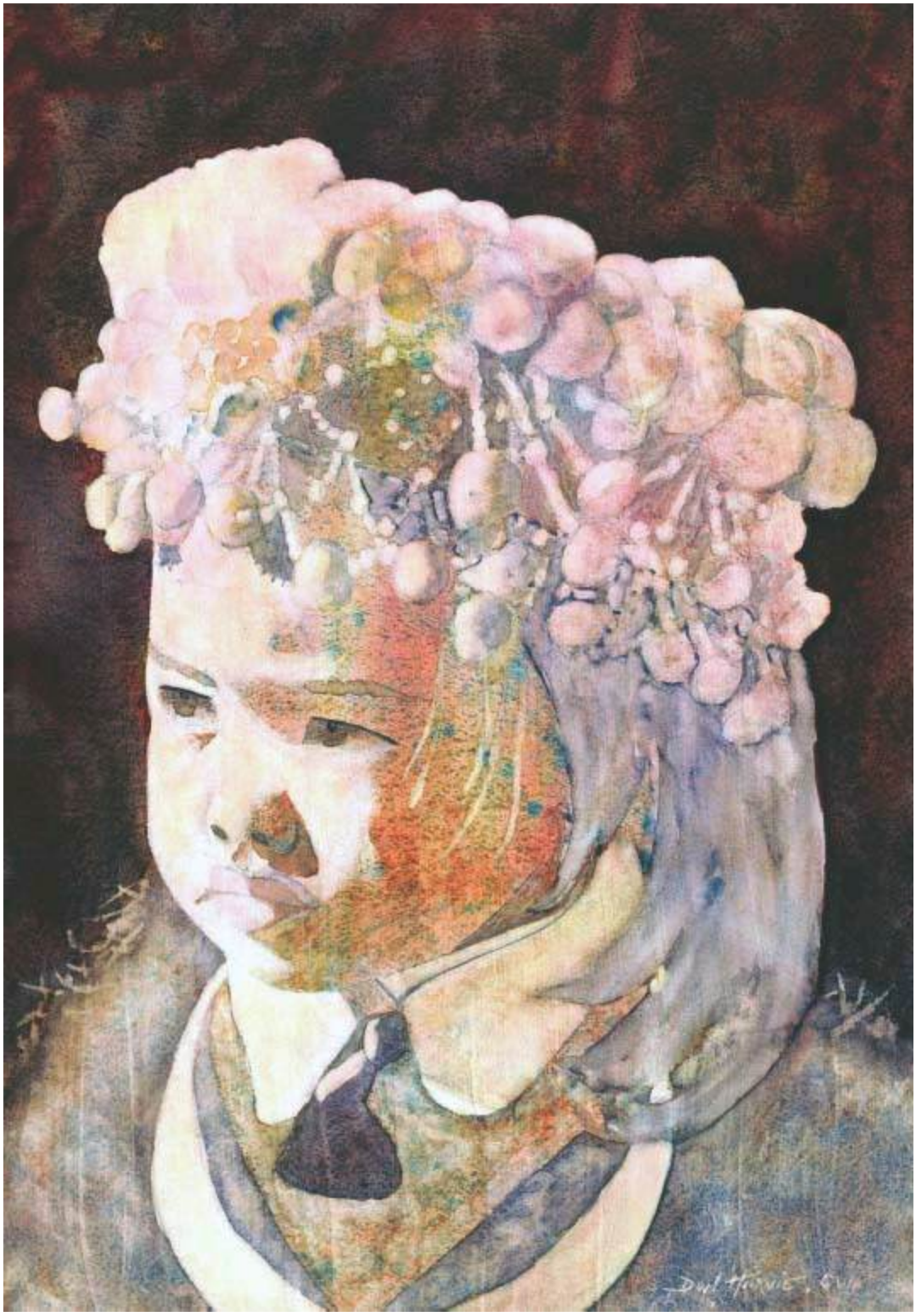
ALOHA TROMBONE | RICHARD STEPHENS

Transparent watercolor with gouache accents on 140-lb. (300gsm) cold-pressed paper

11" × 17" (28cm × 43cm)

Working from a live combo of musicians, I focused on the trombone player. Painting quickly, using a squirrel mop brush, I literally splashed the pigment on in places, allowing it to run and mix on the paper. Though a portrait, I really wanted to paint the

music. My alternative approach was to keep the simple silhouette of the subject and not do a background.



HONORING HER HERITAGE | DON HARVIE

Transparent watercolor on gel coated 300-lb. (640gsm) cold-pressed Arches

20” × 14” (51cm × 36cm)

“To find an alternative approach, I used gel medium to create a technique in which paint removal, or negative painting, became my design process.”

I work exclusively in my studio starting with photographs that I have taken. First, I brush on a thick coat of gel medium, completely covering the paper. When it is completely dry, I take a soft-leaded pencil and draw in the subject matter. The next step is to drop in colors, totally covering the entire board. After that dries, the fun begins! In *Honoring Her Heritage*, I took a stiff flat brush and carefully removed the paint from her face and costume until it became a negative painting project. It’s possible to take it all the way back to white paper or anywhere in between. This was exciting!

BUTTERFLY GIRL, KOREA 1953 | AMY DEAN

Transparent watercolor on 400-lb. (850gsm) cold-pressed paper

23” × 16” (58cm × 41cm)

This painting is the first in a series done from slides taken after the Korean War by my father, who died when I was an infant. I started this series seeking to connect on a creative level with a parent I had never known. To me, this tiny girl's face reflected a maturity beyond her years, and her emergence from the shadows is symbolic of the struggle she had lived through. Starting with a detailed sketch, I masked the light areas and then poured my middle values, masked again, and followed with my darkest values. I then painted the details directly to finish up.

PORCELAIN | ANNE HUDEC

Transparent watercolor with casein on 140-lb. (300gsm) cold-pressed Arches

12" × 18" (30cm × 46cm)

Maiko, in my view, represent many of the characteristics of Japan: graciousness, reserve, resilience and a history steeped in mystery and tradition. Maiko apply a thick, opaque white paste consisting of rice powder to their skin, before applying makeup to the eyebrows, eyes and lips. For this piece I used an alternative approach and turned to casein paint to re-create this foundation, covering her face, throat and eyelids—

excluding her eyes—and thinning the paint near the hairline. This was followed by layers of transparent watercolor over this base to re-create the opaque appearance. The rest of the painting—the eyes, hair, ornaments, kimono and background—was painted in a traditional transparent watercolor manner on the remaining untouched paper.

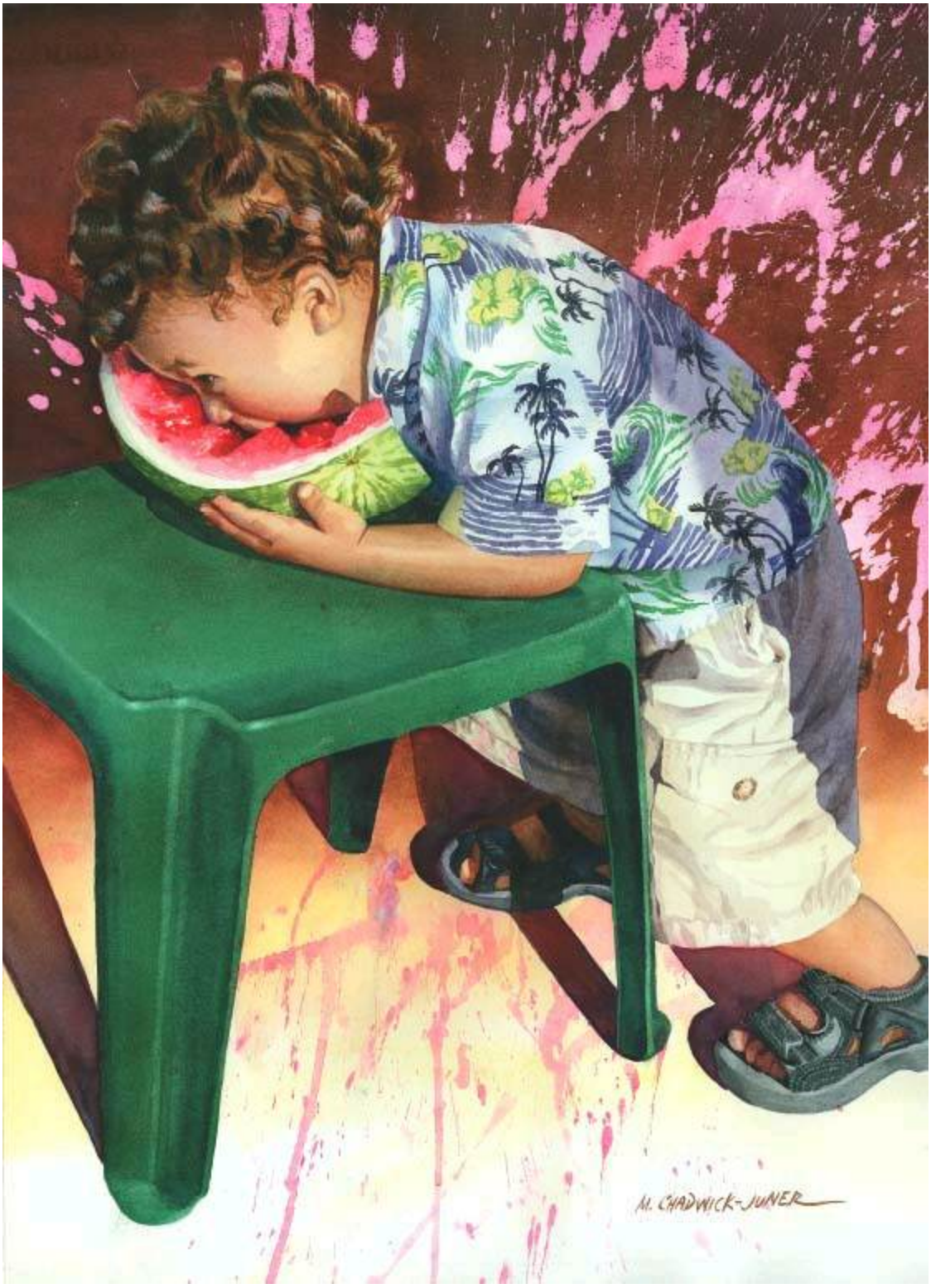
RED ELIN | ALANA C. DICICCO

Transparent watercolor on 156-lb. (356gsm) hot-pressed paper

30” × 44” (76cm × 112cm)

Red Elin began with photographs of the model taken at the farm where she was living. The photographs were then used in the studio to complete a detailed sketch, after which watercolors were layered on. Even the lightest tones in the skin and hair may be made up of as many as twenty layers of transparent watercolor paint. I used drybrushing to complete the textured areas in the clothing and the peeling paint of the barn behind the figure. The color juxtaposition of the shirt and barn is both jarring and

satisfying, a result I look for in my finished paintings.



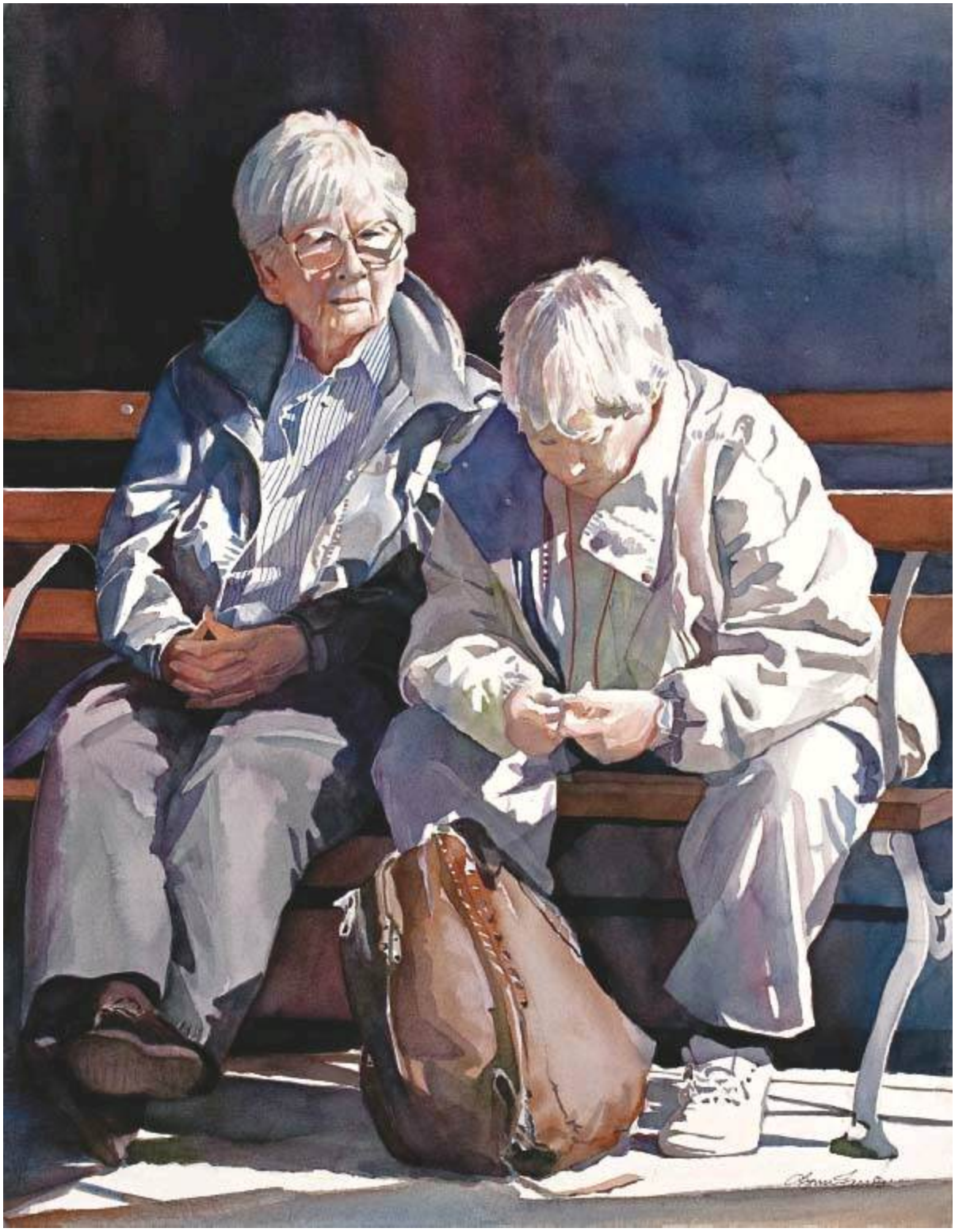
THE WATERMELON EATER | MARGUERITE CHADWICK-JUNER

Transparent watercolor and gouache on 140-lb. (300gsm) cold-pressed Arches

20” × 14½” (51cm × 37cm)

“Sometimes an alternative approach is born of the uniqueness of the subject and the electricity of the moment.”

This painting was created from a photograph of a very appealing little fellow trying to compete with the big kids at a Fourth of July beach party. I wanted to convey his enthusiasm, so I eliminated all details from the background and created flying watermelon juice. I first masked out the figure and table. Then I painted Holbein’s potent Opera into the background, bringing it down my paper and blending it out into New Gamboge. As it dried I practiced throwing a watered-down masking fluid from a loaded brush until I had a technique for getting the splashes that I wanted. I then repeated it onto the paper, followed by my dark wash of Alizarin with Burnt Sienna. The juice running down the bottom of the paper was created with a more watery version of Opera applied in a similar manner as the masking fluid. I helped certain puddles of it to run by blowing on it through a straw.



WAITING | LYNN FERRIS

Transparent watercolor on 300-lb. (640gsm) cold-pressed paper

29” × 21” (74cm × 53cm)

"To find an alternative approach, I let the relationship between the characters determine the design of the composition."

Waiting is an intimate conversation, an interior narrative. We have never met these people, yet we feel as though we know them, as we are able to complete their story. The closely cropped scene, without a distinct setting, enhances the sense of intimacy. The painting was done in my studio, using a limited palette of mainly transparent pigments to create subtle color changes. I began with a drawing to capture the gesture. All of the shadow areas were painted first, using Phthalo Blue, Alizarin Crimson, Cobalt Blue and Cadmium Yellow. I then continued with these colors, building layers of glazing and adding detail.

SISTERS | ALEXIS LAVINE

Transparent watercolor on 140-lb. (300gsm) cold-pressed paper

11" × 28" (28cm × 71cm)

After many years as a plein air landscape painter, I have embraced studio paintings based on the figure. Fascinated by ordinary people—on the street, the beach, at the airport or on my travels—I take my own photographs for reference. I often combine figures from multiple images to create my compositions. Often, I achieve a more intimate and compelling result by utilizing close or unexpected cropping. The reference photo for *Sisters* showed seven women from head to toe. My fascination, however, was with their beautiful hands, saris and jewelry, so that is what I chose to

paint. Watercolor applied in transparent glazes was perfect for expressing the luminosity of their garments, the rich colors of their skin and their bright bangles.

THE RED NECKLACE | MARION W. HYLTON

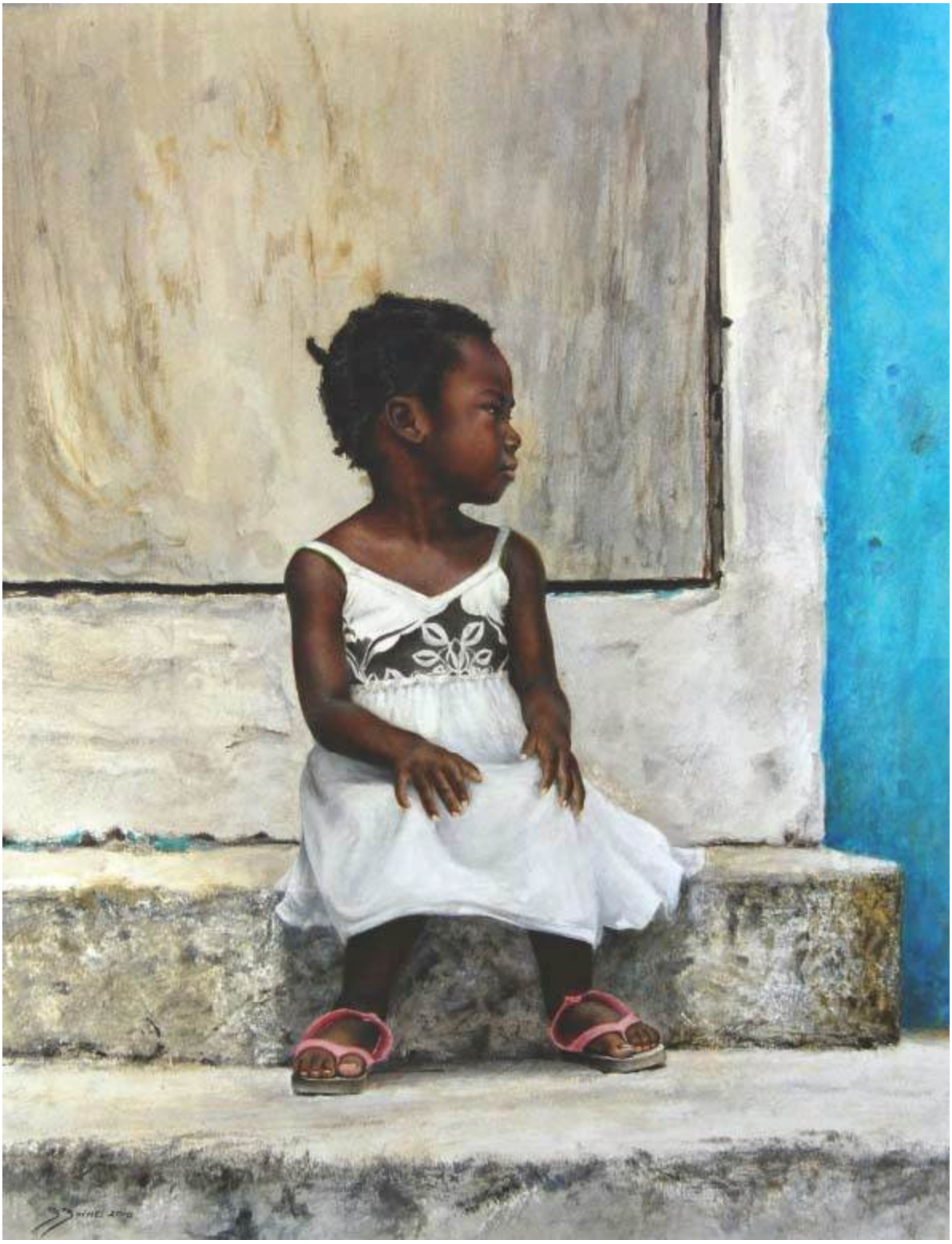
Transparent watercolor on 300-lb. (640gsm) cold-pressed paper

22” × 30” (56cm × 76cm)

“To find an alternative approach, I look for the surprising element to arrest the viewer’s attention.”

Many years ago, we lived in Panama, and I had the opportunity to visit some of the countries of South America where I took lots of pictures, especially of the outdoor markets of the Ecuador and Peru mountains. Material for this painting came from those photographs. As in this case, I frequently use parts of several of my pictures, moving around elements of each until I like the composition. I find that details force a viewer into a painting, occasionally surprising them with an incongruous note—in this case,

the red necklace.



CATHY'S DRESS | SHELDON SAINT

Watercolor drybrush on 140-lb. (300gsm) cold-pressed Lanaquarelle

24” × 19” (61cm × 48cm)

Cathy’s skin tones and white dress naturally created rich contrast, enhanced by seating her on the concrete step, surrounded by aged materials. It was a delight to photograph her in a natural environment. Using a no. 8 pointed round brush, I began with the skin tones, working from dark to light, carefully reserving the white of the paper for the highlights. The seven colors of the skin tone palette are not mixed; they are applied one by one over each other. In some areas, up to fifteen layers were applied to achieve a desired result. It’s time-consuming, but very rewarding. Shiva casein in Titanium White was used on the dress, and thin washes of Ivory Black were used for the grays and black areas. For the textured steps, I used 80-grit sandpaper to scratch and push the damp colors, repeating this process until I was pleased with the results.

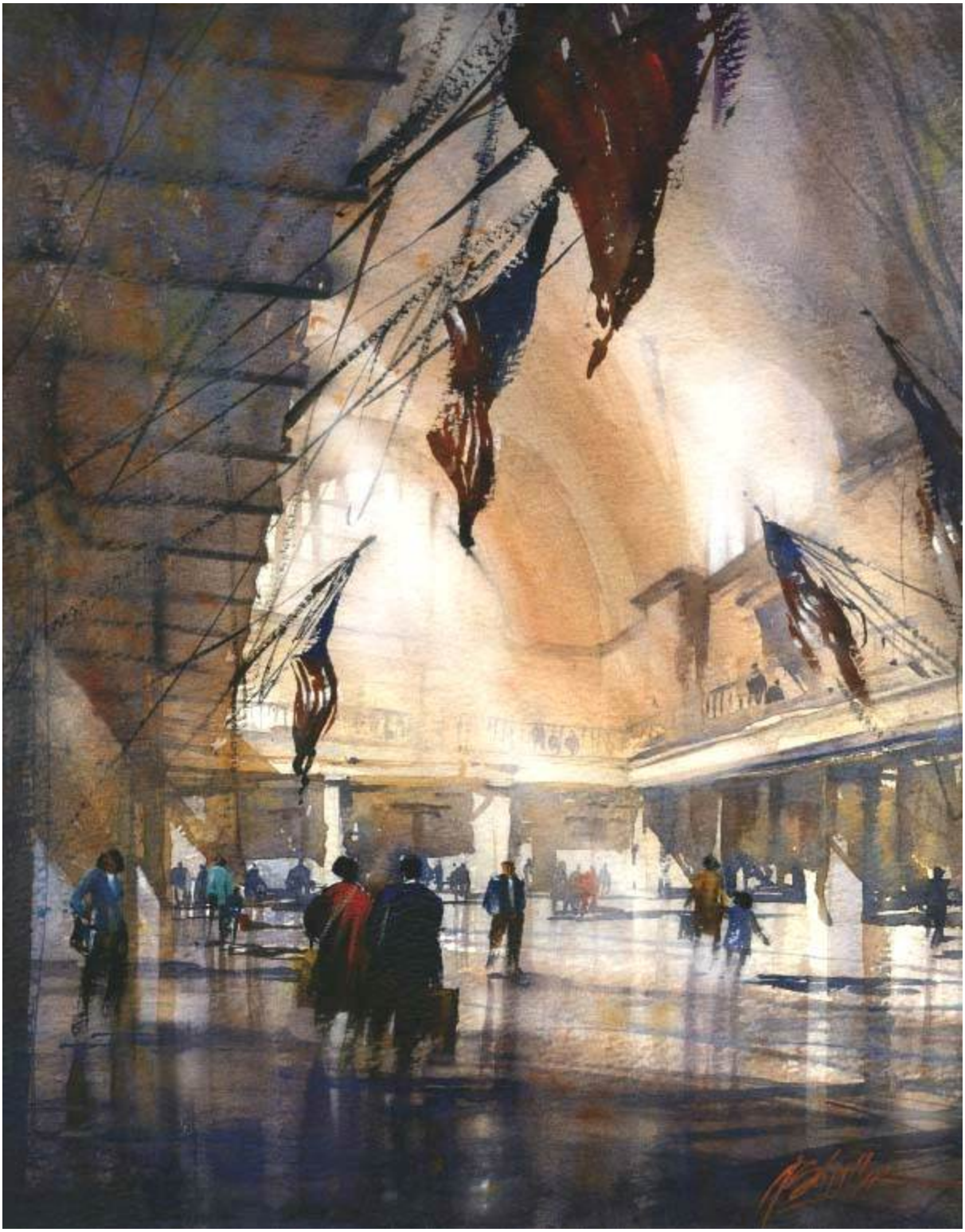
THE JOURNEY | JAN FABIAN WALLAKE

Transparent watercolor on 140-lb. (300gsm) hot-pressed Arches

22” × 30” (56cm × 76cm)

“To find an alternative approach, I sketch my subject freely and loosely.”

I used the element of line as a basis for this painting. I emphasized, exaggerated and even exposed the lines of my sketch in the finished painting. My original sketch is from a photo I took of an old woman walking on a street in Paris. I used this photo as a starting reference only, and then I put it away and explored shape and directional linework. I enjoy this process and get energized by the shapes on the paper. They become more important to me than the subject.



GREAT HALL – ELLIS ISLAND | THOMAS W. SCHALLER

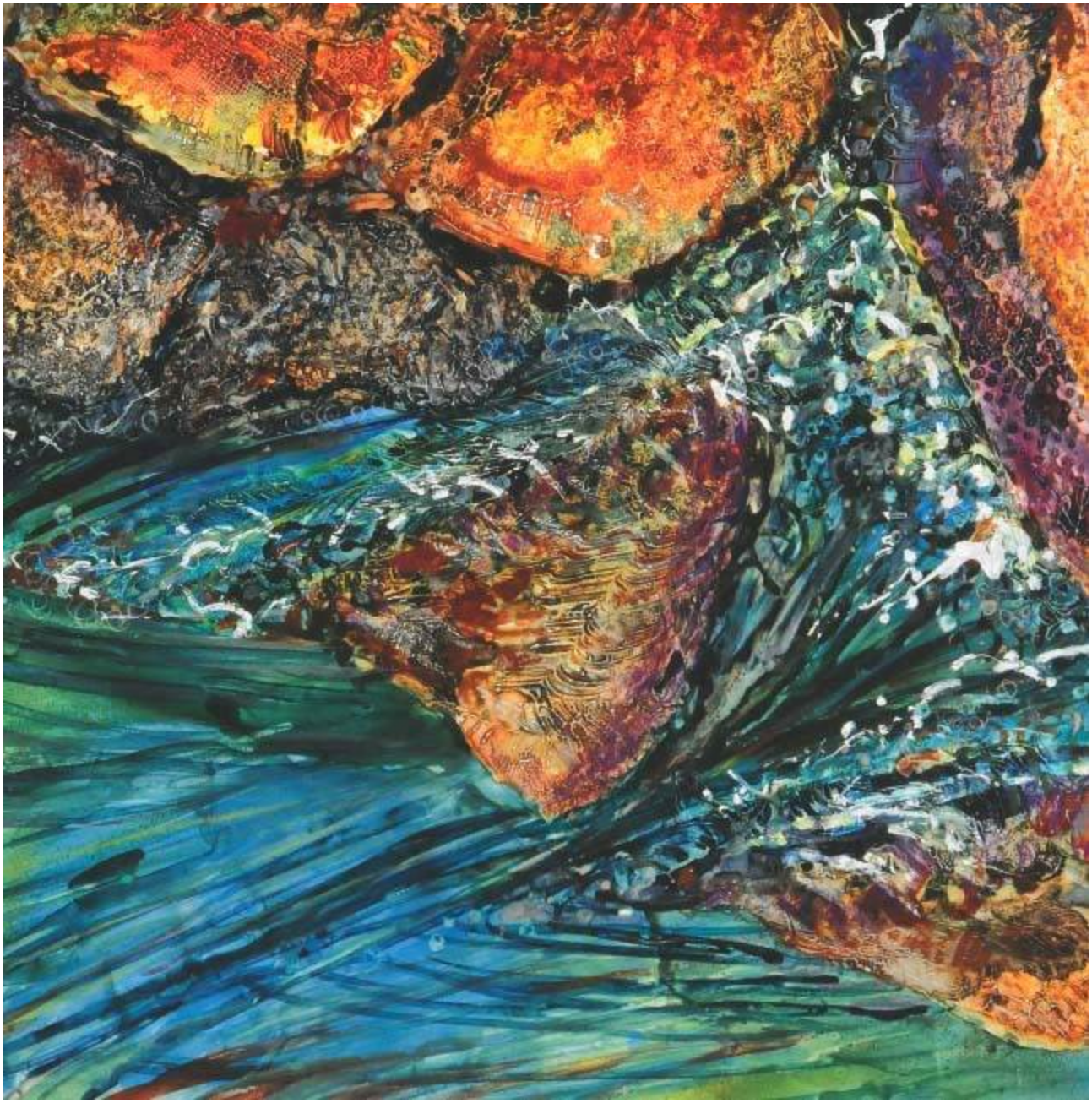
Transparent watercolor on 140-lb. (300gsm) Saunders Waterford paper

22” × 14” (56cm × 36cm)

Great Hall – Ellis Island was a studio piece, done from a site sketch. To enhance the mood, I kept the color palette in a dramatic minor key and tried to get the widest range of watercolor expression within the painting—from pale wet-into-wet to near-opaque dry-brush techniques. I wanted the painting to reflect something of the hope, fear and optimism that must have been felt by those who have passed through this majestic room into a new world.

CHAPTER 2

’Scapes



THE RUSH | DEENA S. BALL

Transparent watercolor and watercolor pencil on a four-ply Strathmore plate-finish bristol primed with white acrylic gesso and gel medium

16” × 16” (41cm × 41cm)

“To find an alternative approach, I keep an open mind about how to paint with

watercolors."

I painted *The Rush* after I perched on the breakwater in Rockland, Maine, and sketched the waves rushing against the huge granite blocks of the jetty, using a Sharpie pen and Prismacolor pencils. Using these sketches and my photos, I painted in the studio. On Strathmore four-ply plate bristol, I coated the penciled-in rocks with a mixture of acrylic gesso and gel medium. Before this dried, I textured it with found objects. I then applied multiple layers of Daniel Smith watercolors to the surface. For the final step, I used dry watercolor pencils.

BLUE GRASS BARN | CAROLINE ENGLAND

Transparent watercolor on 120-lb. (250gsm) cold-pressed Arches

21" × 29" (53cm × 74cm)

"To find an alternative approach, I changed my subject matter from the soft, wet, juicy curved shapes of flowers to the straight, hard lines of ancient dry boards."

The once ubiquitous wood barn, the pride of many a farmer, is rapidly vanishing from the horizon. Once I saw the developed photograph that became my reference, my usual subjects of close-up flowers gave way as this gem begged to be painted, and called for a new approach. Starting as a class demonstration, the too-dark sky was lifted with a damp sponge, and liquid masking was used to retain the whites. Simple tones, unlike my usual bright flower hues, lend a tone of desolation and neglect, while subtle warm glazes infuse the glorious patinas of aging wood. Texturing by numerous dry-brush applications completes the weathered look.

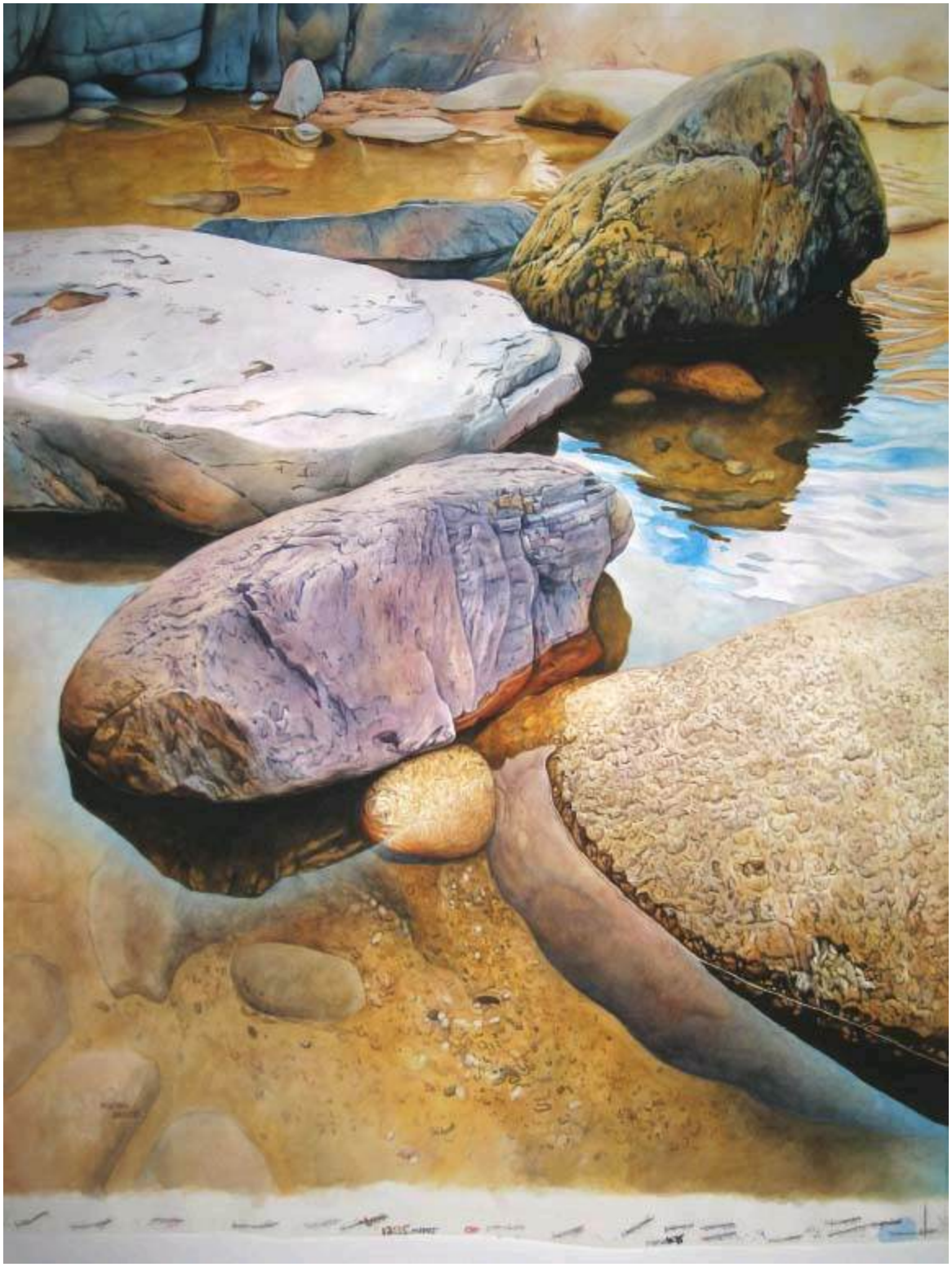
SCBC RIDERS ON GANS | KARLA BEDARD

Transparent watercolor on Yupo

19" × 25" (48cm × 64cm)

I have spent long hours riding with this group of cyclists and enjoying the scenic Ohio countryside. During my rides, I observe details of the landscapes and occasionally

photograph them. In the photo reference for this painting, I was especially attracted to the tree and the way it framed the riders. I paint primarily on Yupo, a plastic paper that has a slick, nonabsorbent surface. I enjoy the texture, the lifting capability and vivid color this paper allows, but it is difficult to paint a nice flat wash on it. I recently learned to use a small foam paint roller to create a flat area—problem solved! I used this technique in the sky, background trees and road. I applied the paint with a brush and then rolled over it. It works best with a thicker paint consistency and a bit of waiting before rolling. This alternative approach allowed for control in some parts of my painting, while keeping with the loose, painterly look I love on Yupo paper.



BOULDERS | KAREN BENCO

Transparent watercolor on 140-lb. (300gsm) cold-pressed Arches

32” × 24” (81cm × 61cm)

"To find an alternative approach, I test myself to find the most unique design or composition at any location, with or without a camera in hand."

When visiting a river in New Hampshire, during high noon sun (terrible lighting), the normal images of sky, trees and river had no appeal to me. I thought, What could I do differently and make the best of my trip? I remembered something I read: "Look for the design in nature." I resumed taking photos with a new passion and tried looking at nature with a different eye. The images used for this painting were from three different photos. I cropped the images with cut-out mat boards to find the best design.

RUSHING TO JUDGMENT | KAY BARNES

Transparent watercolor on 140-lb. (300gsm) hot-pressed Arches treated with acrylic medium

22" × 30" (56cm × 76cm)

In the Pacific Northwest, movement of cascading water and delicious textures in rocks

bring memories of mist in one's face and the thunder of a waterfall. The treated paper approach gave me the freedom to create abstract forms and spontaneous textures quickly and adjust them easily. I coat the paper with acrylic medium and allow to dry. I apply transparent watercolors, moving the colors with a spirit of water, while manipulating the surface with tissues. When dry, I carve out the lights with a 1-inch (25mm) flat, and mist to soften edges, easily reworking areas by tilting the corners of the paper and letting the paint flow. Amazing shapes and textures magically unfold, and the game of find the hidden picture begins.

BIRDSEYE BEACH PARTY | THERESA GOESLING

Transparent watercolor and gouache on 300-lb. (640gsm) cold-pressed paper

22" × 30" (56cm × 76cm)

"To find an alternative approach, I simplified the complexity of the background by layering opaque neutrals over transparent brights."

While teaching a watercolor workshop on the Amalfi Coast, I was drawn to this bird's-eye perspective of the beach below the cliffs. Enthusiastically, I sketched and photographed the intriguing forms. Back in my studio I played with the shapes and values, worked out the overall design and experimented with mediums. To give this painting the "wow" factor, I selected a strong complementary color statement. I began with a multicolored wash in watercolor for the underpainting. To capture the sunlit umbrellas, I used transparent watercolors and charged bold darks into the shadows. To strengthen my overall design, I added a second layer over the beach underwash. This layer consisted of watercolor mixed with gouache. The matte finish of the opaque neutral golds created the calm balance needed to allow the blue-violets to just pop off the paper!

YELLOW TAXIS | VALERIE LARSEN

Gouache on 140-lb. (300gsm) cold-pressed paper

21" × 28" (53cm × 71cm)

The bird's-eye view overlooking Union Square in New York reflects the feeling visitors have of bustling city traffic on a sea of asphalt. The perspective in this scene has been playfully distorted to give you the feeling of drifting. To begin, rather than using a brush, several tones of gray gouache were poured onto the paper and then rocked to promote the separation of the granular pigments. This gave the even, brush-free appearance of toned paper. The softer figures and street marks were painted in quickly, while the crisper, cartoonlike cars were developed as the paper dried.

THE CAPE | ANNE MCCARTNEY

Watercolor on 300-lb. (640gsm) cold-pressed paper

19" × 28" (48cm × 71cm)

"To find an alternative approach, I no longer wanted my paintings to whisper to the viewer. I wanted them to shout, 'Look at me!' "

I approach my painting from a graphic design background, so my work often appears less "painterly" than most watercolors, but my style is unique to me. A couple of years ago, I decided that my paintings needed to be more commanding—they weren't speaking loudly enough. I intensified my colors, simplified my shapes and focused

more on value contrast. It is often hard to try new things, and sometimes it is hard to hear the reactions they bring, but in the end, it is all a growing experience that can take you places you never thought possible.

SEA/SHORE I | MARY LOU FERBERT

Transparent watercolor on Tycore panel

38” × 24” (97cm × 61cm)

In 2001 my subjects veered sharply from rugged urban environments to the Delaware shore, where for over thirty years I recharged my creative energies and clarified my art goals. I needed to incorporate this significant spot in the world into my body of

work. I chose to interpret the flux of the tidal zone. It challenged my technical abilities. New watercolor printing techniques evolved, which varied from painting to painting. I took over a thousand photos for reference and from those created the twelve paintings in the *Sea/Shore* series and the ten individual paintings that comprise the concept I call, "The Wall of Footprints."

GREVE DAY | ELEANOR COX

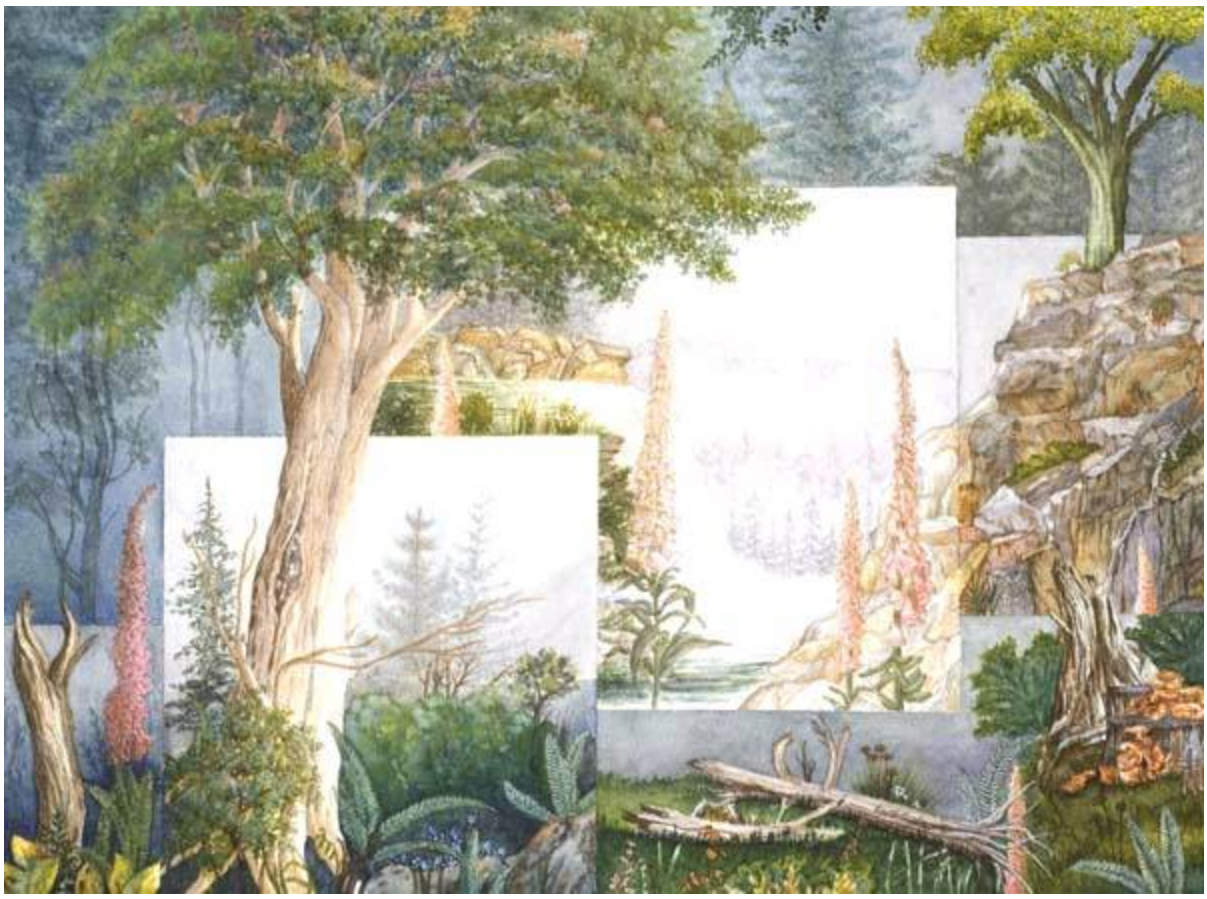
Transparent watercolor on 140-lb. (300gsm) cold-pressed Arches

14" × 22" (36cm × 56cm)

"To find an alternative approach, I paint vertically, seeing the colors mix on the paper, sometimes dripping, and almost always like getting there the first time."

Greve Day was inspired at the Castello di Colognole near Greve, Italy. I first painted en plein air, then, using that work as a study and the photo reference on my laptop, created the final work in the studio. In my recently adopted manner of painting upright, I used fresh paint that bespeaks color, light and shadow. Quinacridone colors explode in a damp wash, enlightening and enriching a passage. Viridian and Permanent Rose

are used for grays. Placing colors against each other that vibrate, and then subduing them to go back in space, allows me to create space in a landscape, be it on my home turf of Virginia, eastern North Carolina, or Tuscany.



FOXGLOVES | DOROTHY BUCK

Transparent watercolor on 300-lb. (640gsm) cold-pressed paper

22” × 30” (56cm × 76cm)

Although I usually do my paintings from photographs, *Foxgloves* was done completely from my imagination. I was inspired to use rectangles by the patterns in a stone kitchen floor. I clarified my subjects’ many separate details by using overlapping rectangles. But I had to also think about bringing the composition together. I tried to make some feature, or features, of one square flow into another to tie the whole picture together (note the rocks on the right side of the painting). In this case the foxgloves are also a unifying theme.

COYOTE MOON | DONNA WRIGHT

Watercolor with opaque and gouache accents on 140-lb. (300gsm) cold-pressed Arches

28” × 20” (71cm × 51cm)

“To find an alternative approach, I poured pigment onto damp paper and studied the shapes, patterns and bend of color, letting it speak to me on an intuitive level.”

This painting was poured at a demonstration with no preconceived ideas or photos to work from. I drizzled about a quarter cup (60ml) each of watery Ultramarine Blue,

Undersea Green and New Gamboge onto damp paper, then gathered pre-cut strips of plastic wrap and pressed them into place. I poured Buff Titanium under the plastic layer and allowed this to flow, then dried the painting thoroughly. Next, I outlined shapes with white chalk and lifted off color with a brush. Last, I painted in positive and negative shapes. I repeated this process until a dimensional feel or look was achieved.

THE EVENING STAR OVER THE NEEDLES (CANNON BEACH, OREGON COAST) | STEVEN THOR JOHANNESON

Transparent watercolor on 140-lb. (300gsm) cold-pressed Saunders Waterford paper

11” × 25” (28cm × 64cm)

Though I referred to photographs and on-site drawings in the studio, these were merely a starting point, since those for the sky were taken far up the beach, and for the Needles, at midday. With the composition and the drawing put down, the painting was completed in a series of layered washes. The initial washes were wet-into-wet, followed by drier, superimposed washes, and drybrushing. The Evening Star (Venus) was placed with white gouache and its reflection scraped out with a scalpel. At this point the work might have been deemed complete. However, I lived a long time on the coast of Cornwall, England, and have looked at a great many English Victorian watercolors, including those by the great J.M.W. Turner. I subtly strengthened and

reinforced many areas of sky, cloud, wave and rock with very finely applied stippling and crosshatching. This served to contrast and deepen the colors, and give these areas, and thus this painting, a subtle excitement achieved by no other means.

ABOVE FURROWED FIELDS | ROBERT HIGHSMITH

Transparent watercolor on 300-lb. (640gsm) Arches

20” × 30” (51cm × 76cm)

This is a painting of the Canyon de Chelly National Monument in the northeast corner of Arizona. It is one of my favorite places to paint. I wanted to give a sense of soaring through the canyon, using some creative cropping and elimination of a horizon. The Navajo people still farm the canyon floor as the ancients have for generations. To indicate snow in the furrowed fields, I used liquid frisket, applied with a rigger and pieces of mat board. Next, in large, loose, sweeping washes, I applied the ground and grasses that cover most of the painting. With dry-brush techniques, I layered over the washes to delineate the detail in the fields. I painted the storage buildings next with transparent layers until I was satisfied that they looked sufficiently worn. Last came

the shadows and any tie-in detail to complete the painting. To find an alternative approach, I tried to make the viewer "fly" and give a sense of soaring, as a bird, through the canyon. I was happy with the sensation of loft you get in viewing the painting.

STORM BREAK | DONALD W. PATTERSON

Transparent watercolor with gouache on 300-lb. (640gsm) cold-pressed paper

19" × 28" (48cm × 71cm)

"To find an alternative approach, I realized that using gouache would be the only way to rescue my painting—and, as a result, it turned out to be one of my best efforts."

I photographed this extraordinary sky from my driveway and searched my personal photo files for a suitable foreground. I intended this work to be a transparent watercolor, but somehow, as hard as I tried, the sky didn't make it. After much thought, I decided to treat the watercolor sky as an underpainting for gouache. I brushed very watery wet-into-wet gouache washes over selected areas repeatedly and

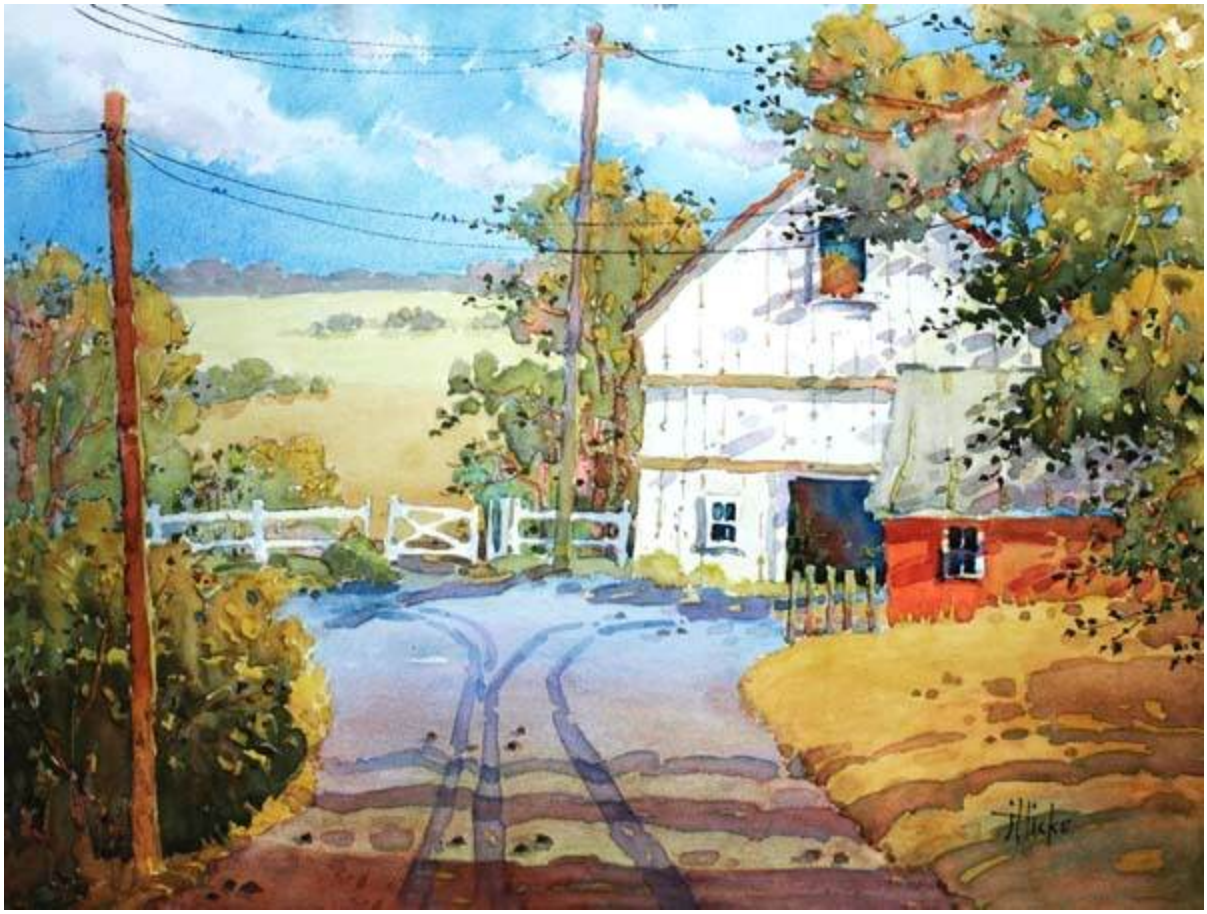
thoroughly drying between each application until I was satisfied with the colors and values. I then added some highlighting with heavier gouache. The foreground is 100-percent transparent.

TEXAS HILL COUNTRY | DUNCAN SIMMONS

Transparent watercolor on 300-lb. (640gsm) cold-pressed paper

18” × 26” (46cm × 66cm)

The pecan tree is a late bloomer compared to the bluebonnets in the Texas hill country. The contrast of the bare pecan tree in the middle of the blooming flowers is what compelled me to paint this scene. Normally one paints from light to dark when using transparent watercolor. However, in this landscape, I started by painting the dark, leafless pecan tree. I switched to masking the white and lightest areas with a liner pen. I then switched back and forth between painting darks and lights, masking each step before continuing. Last, I removed all of the masking and used a small round plus a no. 2 scrubber brush to wet, drag and blend the paint as I wanted it.



PEACEFUL IN PENNSYLVANIA | JOYCE HICKS

Transparent watercolor on 140-lb. (300gsm) cold-pressed Arches

18” × 24” (46cm × 61cm)

“To find an alternative approach, I imagine scenes as I wish them to be, not as they actually are.”

The landscape is where my inspiration begins. I record what I see and feel with sketches, studies, notes and a camera. These critical first steps help me become totally comfortable with what I want to say. I can then paint intimately and spontaneously in my home studio, reflecting my personal connection with a scene. I paint at an upright easel where it enthralls me to brush wet color onto dry paper in an effort to describe emotion. For the briefest moment I enjoy the uniqueness of each stroke. My palette knife is just as important as my brush—another way to interpret line, shape and texture. Both become extensions of my inner self, allowing me to interlock strokes of color into one harmonious whole.

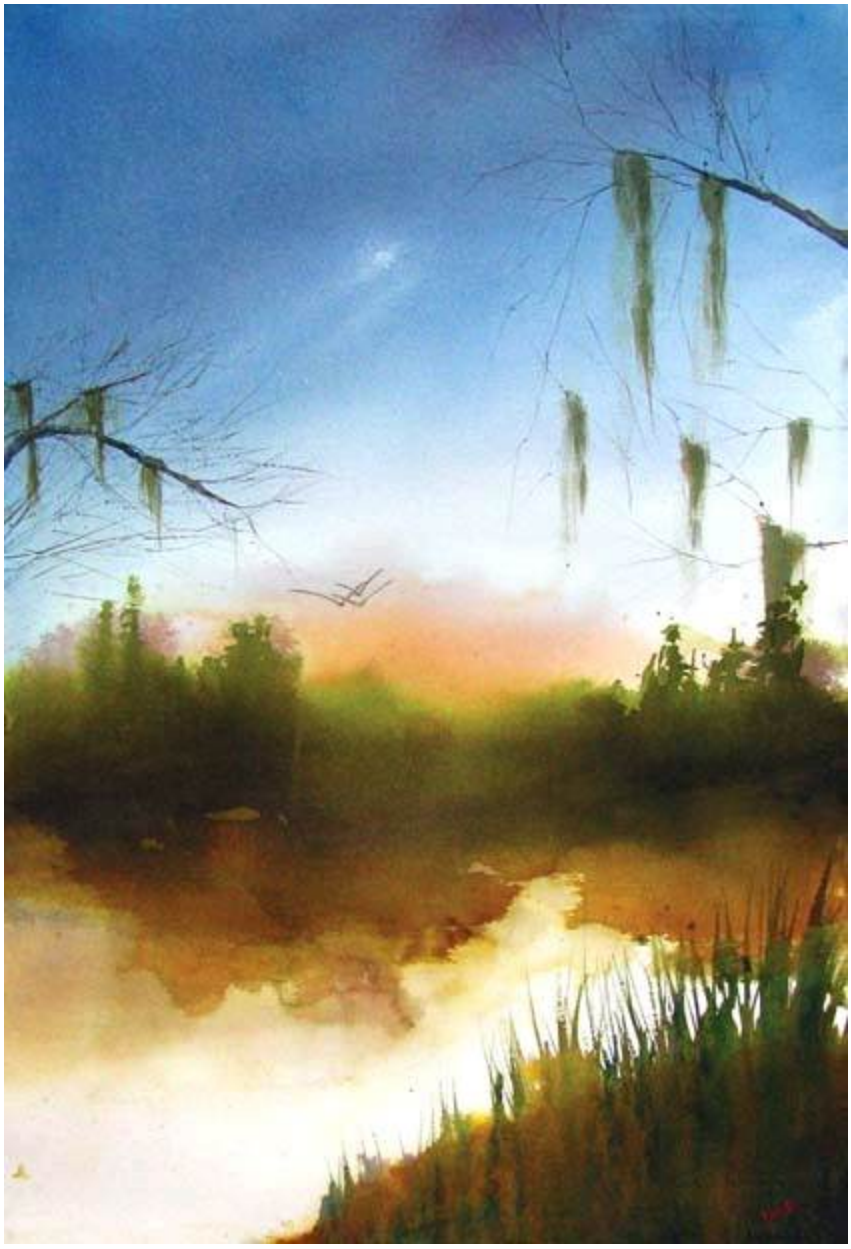
BLUE ZONE | ROLAND PALMAERTS

Watercolor on 300-lb. (640gsm) cold-pressed Arches

23” × 30” (58cm × 76cm)

“If I increase density, I create materiality. If I dematerialize, I create spirituality.”

The pale and warm colors, as staining and sedimentary pigments, are laid down on the paper by following a particular order. The fluidity allows me to develop the respiration and lightness of the paper. The colors are developed by contrasts, from left to right. The alternation creates life. The dark colors are added on top of the others to offer more contrast and intensity. The dark staining pigments stimulate the pale colors previously applied. They transform and harmonize the first washes. To create light, it is necessary to go darker.The cold tones, light but opaque, gradually dissolve and also solidify the color blend for more time preservation.



EVENING LIGHT | DENNIS ROTH

Transparent watercolor on 140-lb. (300gsm) cold-pressed paper

22” × 14” (56cm × 36cm)

Evening Light was painted in my studio purely from inspiration. I believe that watercolor painting is a partnership between me, the paper, the water and the paint. In my role as partner, I am more of a facilitator than a painter. There is a general direction in my approach to a particular piece, but rarely a definitive goal. I make the decision of where to place the paint and how wet to make the paper, encouraging the

development of an interesting, beautiful composition. I am willing to accept where my partners are taking me. The resulting freedom that underlies my work reflects my inner creativity.

CHAPTER 3

Abstract Design

HIGH HILL VIEW | SALLY SAWYER MITCHELL

Transparent watercolor on 300-lb. (640gsm) cold-pressed paper

20” × 30” (51cm × 76cm)

“To find an alternative approach, I paint with my imagination—a great experiment that goes until it makes me happy with light, mood and composition.”

My idea was to paint an urban landscape full of vitality and light. I painted in my studio after visiting a place that stuck in my memory. After applying very wet paint and letting it dry, I look for shapes and a possible composition. Using masking fluid, I save nice colors and make some lines and shapes using many layers of dark washes. Sometimes I make wet painted stencils and press them onto the painting.

TUSCANY | JOAN L. FREY

Transparent watercolor with fluid acrylics on 140-lb. (300gsm) cold-pressed Arches

21” × 29” (53cm × 74cm)

“To find an alternative approach, I pour transparent watercolors rather than use a brush in the initial stage, and emerging shapes suggest a subject to me.”

Tuscany emerged by squeezing out one yellow, Aureolin, and two reds, Rose Madder and Alizarin Crimson, into three plastic containers with lids. I shook the containers and gradually added water, achieving intense color the consistency of rich cream. After pouring the transparent watercolor onto my paper, I envisioned a sizzling, beautiful Tuscan landscape. In my garage studio, I walked around the wet paper, lifting it up by a corner to make the paint move. While the first pour was still damp, I poured Ultramarine Blue, which gave me green on the yellow and brown on the orange. When the shine was gone from the paper, I started painting with a brush. The brilliant white is the untouched paper.

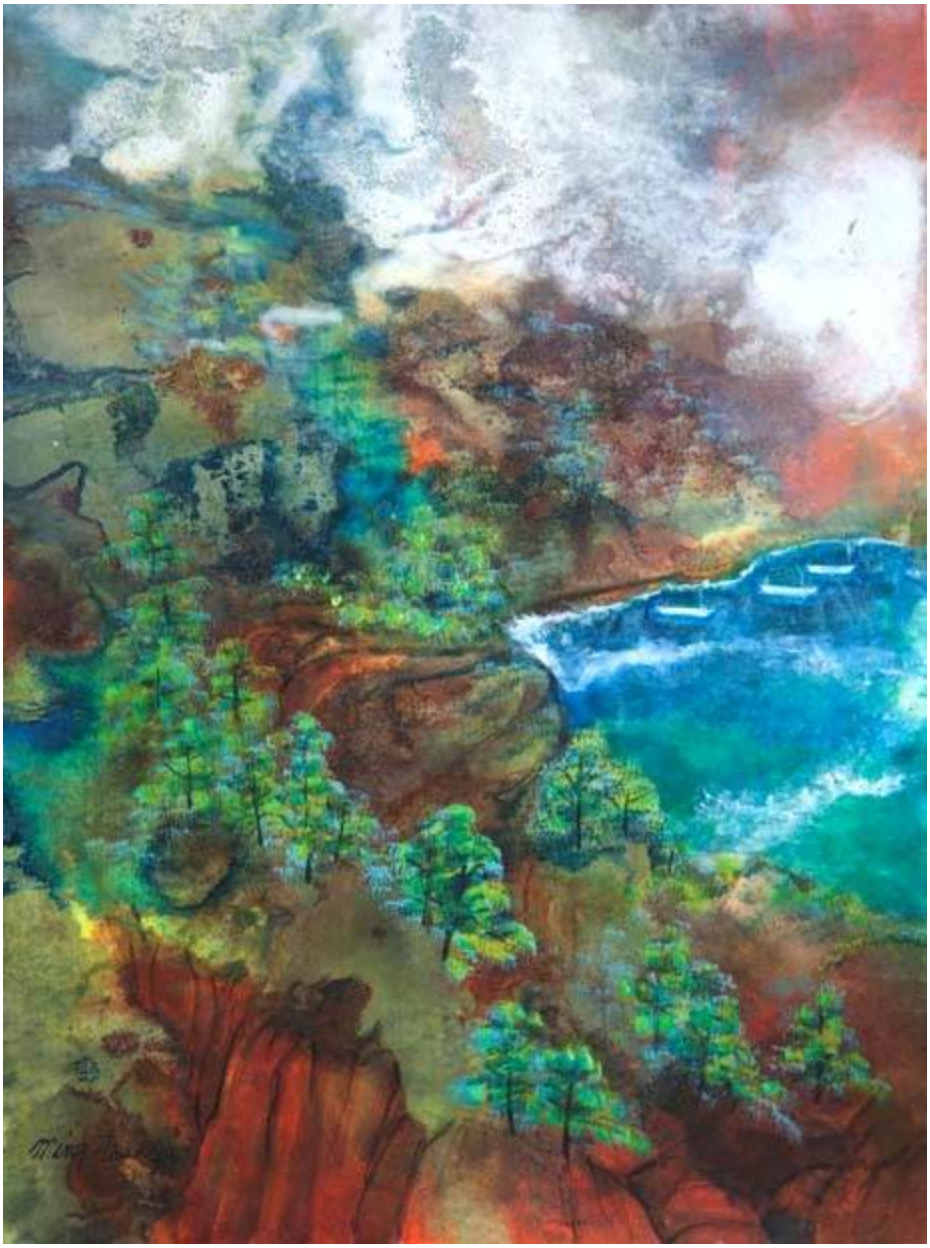
BINARY TIME | SUE PINK

Watercolor, watercolor crayons and fluid acrylics on 140-lb. (300gsm) cold-pressed paper

30” × 22” (76cm × 56cm)

All my paintings begin with spontaneity and intuition. First I choose colors that fit my mood, and then I apply the pigment directly and rapidly to the paper surface. Texture is the most important element in my work, so I splash and move the paint with various tools. Using odd objects that I’ve found or objects that have a personal meaning to me,

I stamp, smear, scratch and carve into the wet paint surface. As the painting dries, depth is created with veils of opaque layering. Hard edges are formed and bright hues are added, bringing the painting to a structured finish.



HIDDEN COVE | MING FRANZ

Splashed ink with watercolor on mulberry rice paper

20” × 16” (51cm × 41cm)

“To find an alternative approach, I splash inks randomly to create a work of imagination, or I control the splashing when I know where the subject is leading

me.”

Splashed ink with watercolor is a tiny step away from traditional Chinese painting. Splashed ink dates back to the Tang Dynasty. Shi Key introduced different ink tones to the black ink. It continued to evolve with Chang Dai-chien, who introduced dynamic splashing for landscapes. *Hidden Cove* was done by splashing Asian black ink with primary transparent watercolors on mulberry rice paper. In the colors emerging as the paper dried, I saw the image of a trail I once hiked in Asia. I then finished the painting using opaque watercolor. This combination makes my paintings a contemporary blend of ancient and modern, truly an “East meets West” concept.

AUTUMN CARNIVAL | CAROLE CARRERA DAVIS

Transparent watercolor, pastel pencil and metallic acrylic on 140-lb. (300gsm) cold-pressed paper

3½” × 10” (9cm × 25cm)

Originally measuring 22” × 30” (56cm × 76cm), this began as an uncompleted watercolor. Working from a thumbnail sketch and my imagination, I began this painting using an old toothbrush dipped in watercolor paint, along with spattering, real leaf stencils and stamping for textures. Ultimately I discarded it to the “failed” pile in the corner of my studio. Years later, I discovered several smaller compositional possibilities in this old painting, so I began cutting. Using a smaller format, I focused on creating a variety of shapes and more intense color. This small, paint-stained piece of paper was very exciting and renewed my interest as I quickly glazed over leaf shapes and brushed on sparkling acrylic paint, incorporating the looping design of

some string. To complete it, I used pastel pencil and squeezed gold acrylic paint directly onto the paper, making squiggles and dots. What a blast!

CITY SERIES NO. 1 | MEL GRUNAU

Transparent acrylic on lightweight paper affixed to white foamcore with water-soluble graphite

29” × 39” (74cm × 99cm)

The process of laminating thin paper to a foamcore board using liquid acrylic medium created a slightly textured surface. I applied random abstract washes of thin paint, using a small, soft roller. I frequently spray my paintings with water to keep the surface damp and the paint workable. In the red, green and gold shapes I saw views of streets, buildings and gardens, creating an overall feeling of an aerial view of a city. I added the red shape at the top to give the impression of a building’s elevation. I realized the painting needed more linear elements and added graphite accents. In *City Series No. 1*, my alternative approach was using a surface other than my usual 140-lb.

(300gsm) cold-pressed watercolor paper, and utilizing rollers in a fresh way to create background and detail.

THE DAY AFTER | DIANE FOREST

Transparent and opaque watercolor on illustration board

14” × 20” (36cm × 51cm)

“To find an alternative approach, the artist must first be prepared to face the creative challenges brought about throughout the evolution of his or her painting.”

This painting reflects the day-after celebrations of Quebec’s national holiday La Fête Nationale de la Saint-Jean-Baptiste, which takes place on June 24. The work, in its simplest form, suggests clothing. The focus is on my young son’s torn blue jeans, still left from the night before, and the Quebec fleur-de-lis flag hanging from the pocket. This painting is very meaningful because the patriotic symbol of the celebration is so strongly represented. I chose specific pigments that give a granular effect. With these,

one can see the winding movements caused by the use of a great deal of water. These effects reinforce the main subject.

RAINDROPS ON ROSES | DIANE MORGAN

Transparent watercolor on 300-lb. (640gsm) cold-pressed Arches

21” × 29” (53cm × 74cm)

“To find an alternative approach, I focused on shapes and shadows until the close-up view became almost an abstraction.”

I envision a painting in almost everything I see. I like to take an ordinary subject and enhance the perception of it—go really big, and push the colors to make a grand statement verging on abstraction. This painting began as a flower study, but my real area of interest was the water droplets. I loved how the water created sparkle and shadows, adding interesting patterns and an abstract quality to the rose. Strong lighting, bold colors and exaggerated contrasts add drama and mystery. The artist starts the process, but the paint takes charge and leads the work to a sometimes

unintended outcome. It's always exhilarating.

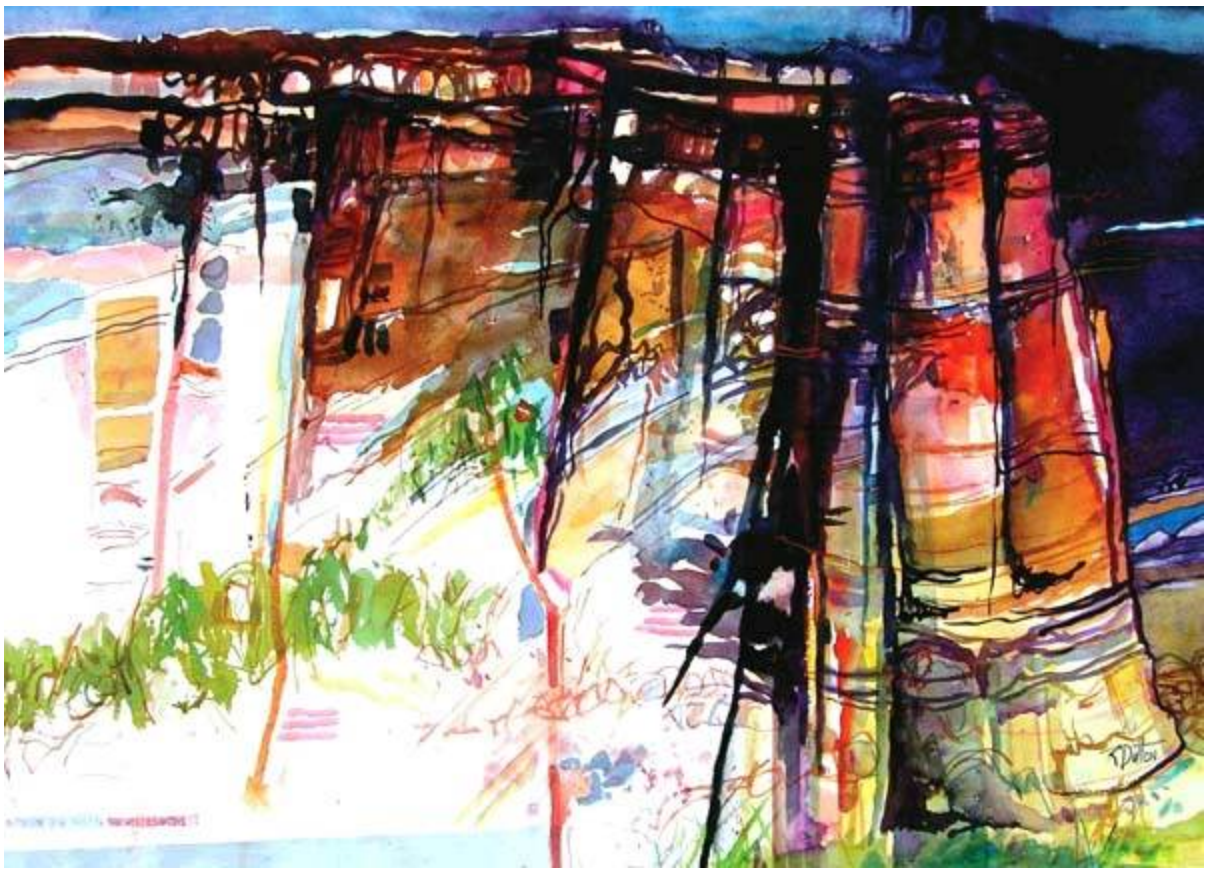
UNDEFINED NO. 7 | JOHN E. JAMES

Watercolor, acrylic and gesso on 140-lb. (300gsm) cold-pressed paper

30" × 20" (76cm × 51cm)

This painting is part of a series using a D-E-F stamp I have. They're individual stamps left together and it provoked me to explore the word "undefined." This was the first word I thought of when I started the series. This allowed me to express myself freely. For *Undefined No. 7*, I started placing the letters horizontally and vertically until I

liked the pattern. I added paint in red, yellow, orange, blue and black, and gesso, allowing the D-E-F to come and go and not be too dominant. At the end I added finishing circles, scratches and washes until I was satisfied.

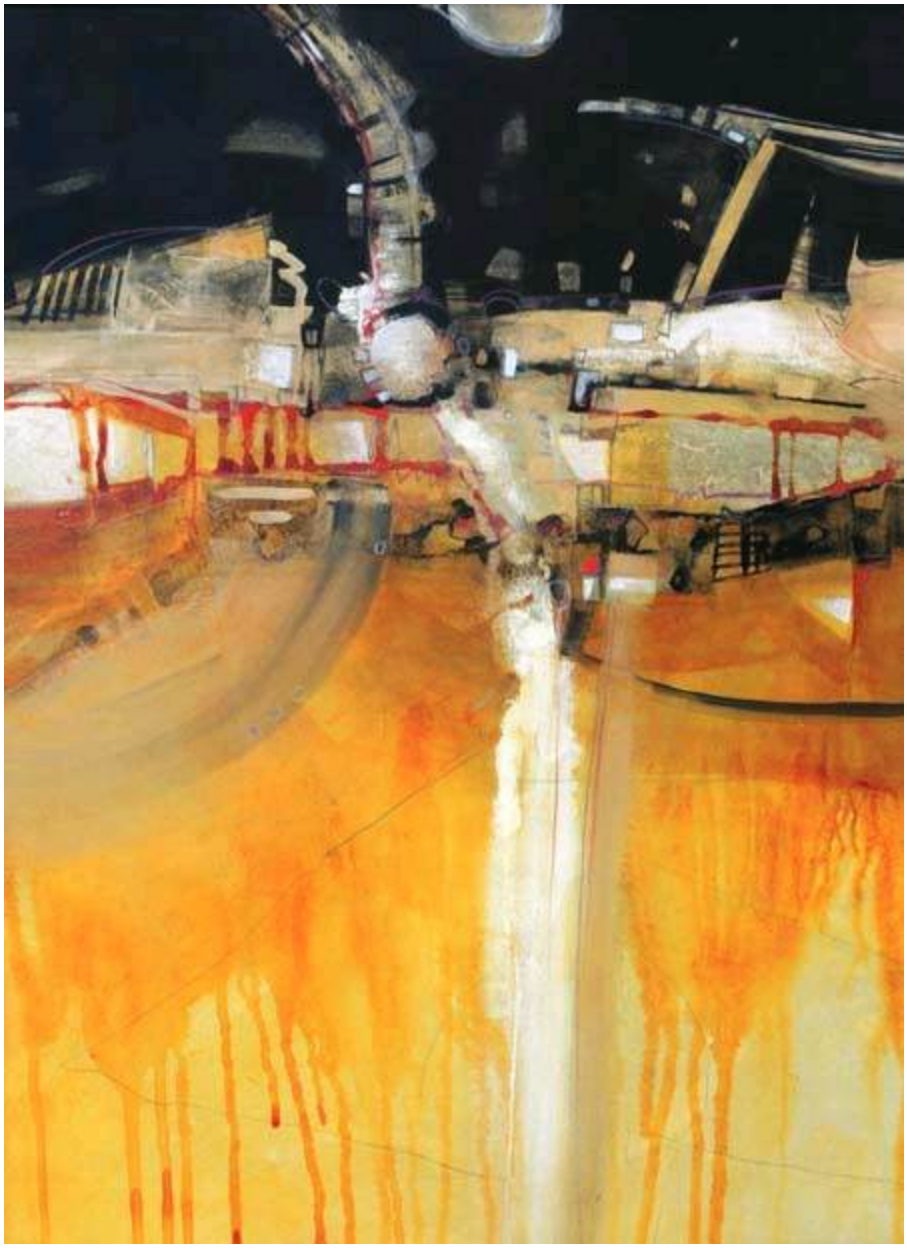


CANYON SERIES: MESA 2 | RICHARD H. DUTTON

Transparent watercolor on 140-lb. (300gsm) cold-pressed paper

20” × 28” (51cm × 71cm)

Canyon Series: Mesa 2 was derived from plein air paintings completed in northern Arizona and New Mexico. I documented my experiences with sketches, watercolor paintings and photographs. In this painting, however, I didn’t want a literal vision of the natural shapes of the canyon lands. This is an alternative vision that relies on color contrast and the expressive manipulation of the rugged shapes connected with Western landscapes. This variation allows me to express the rich texture and colors of the earthen surfaces. The watercolor was finished in the studio and expresses my love of the canyons and land of the Southwest.



FALL FROM GRACE | BARBARA YOERG

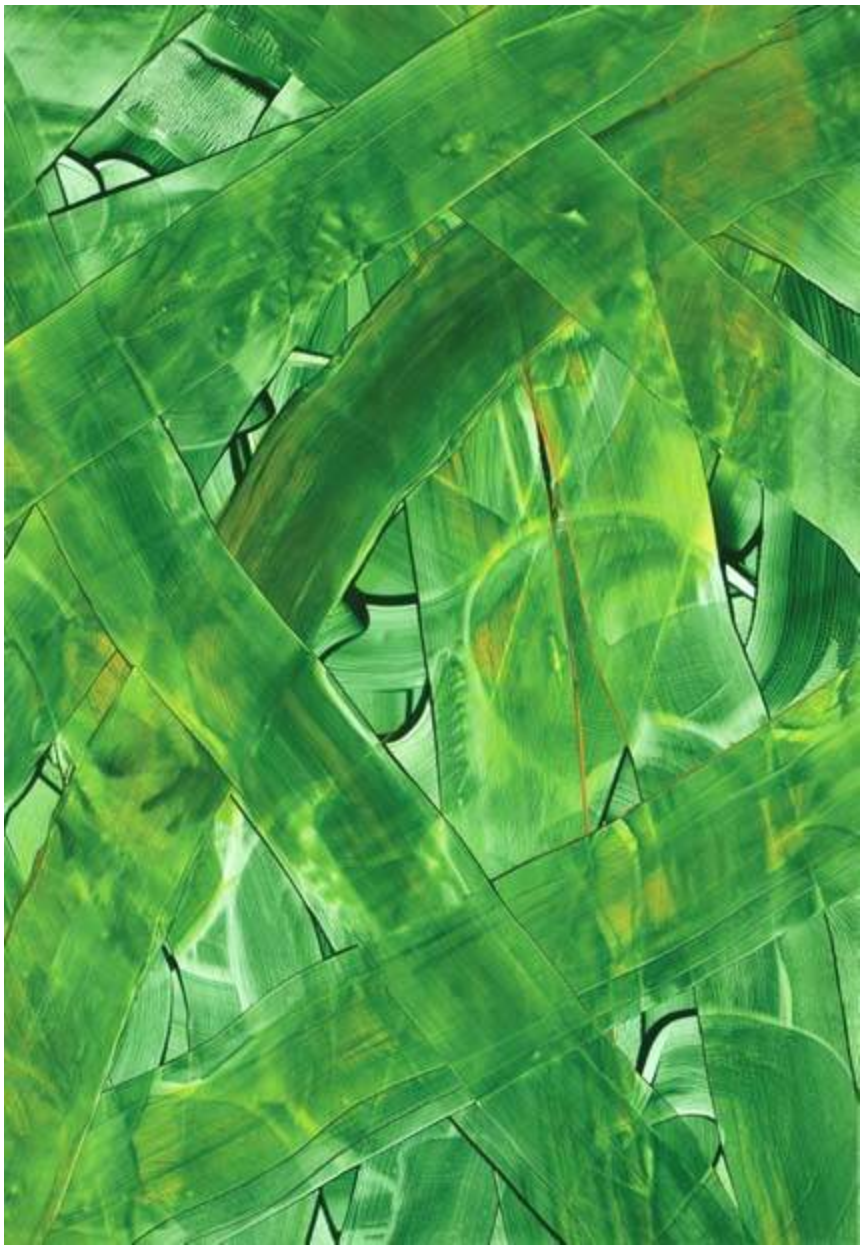
Acrylic and graphite on 140-lb. (300gsm) hot-pressed paper

22” × 16” (56cm × 41cm)

“To find an alternative approach, I let my emotions dictate how to approach a painting, using a wide variety of tools and techniques.”

In my studio, I am influenced by world events. As I painted *Fall From Grace*, Egypt was in turmoil, and its leadership was eventually forced out of power. Though I had no initial conception of how the painting would evolve, this theme became apparent

when the painting was nearly finished. With paper primed with gesso, I applied a loose and fast layer of Buff Titanium—blotting, incising and scraping areas with everything from a discarded credit card to vintage dental tools. Once dry, a variety of graphite lines were added, smudged or erased. This was followed by additional layers of paint until a composition or design appeared.

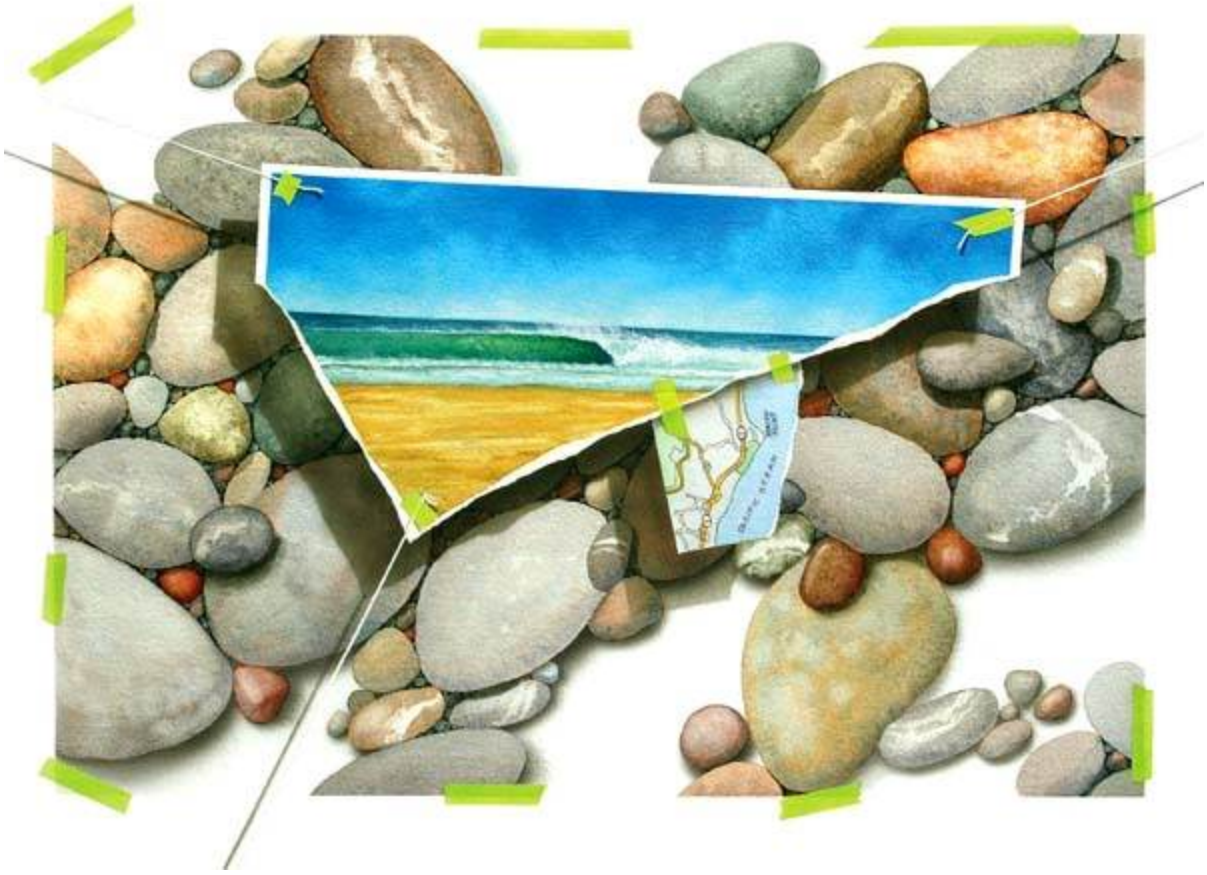


RETURN TO COSTA RICA | JUDY LALIBERTE

Watercolor, India ink and pen on Yupo

23” × 16” (58cm × 41cm)

My love for experimentation led me to try Yupo, a slick plastic surface that encourages paint to behave in unpredictable ways. I started out with only a vague idea. As the painting progressed, I let the Yupo lead me. I knew I wanted to convey transparency and a sense of depth by keeping it simple and limiting my palette. This was achieved by carefully rolling layer over layer with a brayer, letting the synthetic paper dry between layers. Next I went into the negative space and lifted in selected areas. The final step was to outline chosen areas with pen and India ink to add depth and complete the design.



LA REINA DE LA COSTA | GEOFFREY MCCORMACK

Transparent watercolor with gouache on 300-lb. (640gsm) cold-pressed paper

22” × 30” (56cm × 76cm)

“To find an alternative approach, I consider all my experiences of applying pigment using a stick, brush, roller, airbrush, spray gun, squeegee or printing press.”

Hanging in my studio there can be three or four paintings at different stages of completion. While one dries and others wait for me to decide where to take them, I view them for days in mid-process. I have always liked the green masking tape used to control edges, lines and white areas, and noted, "…tape could be an element of the composition while also exposing process." Drawing with pencil and tape directly on 300-lb. (640gsm) Arches, I develop a composition of rocks, paper, string and now tape. Some tape is removed, revealing whites, and some tape remains, appearing to hold elements and the composition together. The remaining tape is reverse-masked, then removed and the void is painted to look like tape.

CHAPTER 4

Animals

THE GIRLS ON A WINDY DAY | KIM JOHNSON

Transparent watercolor on 300-lb. (640gsm) hot-pressed paper

22” × 30” (56cm × 76cm)

“To find an alternative approach, I challenged myself to creatively solve the problems of a poor photo reference: dim lighting, bad composition, and shadows of dark masses without detail.”

The Girls on a Windy Day began with a contour drawing for composition. Spraying water in selected places, I combined brushwork and dropping color, then finally threw paint at my paper. These initial steps enable me to paint foreground and background simultaneously and provide dynamic dimension. The next step is the eyes—the life of the painting. Once I’m confident they’re right, I lay down other washes and shapes of colors where needed. I’m reinforced to continue this nontraditional approach when

people say, “We can tell how much you love your dogs!”

LOOK AT ME, MA! | SUSAN E. MOYER

Transparent watercolor on 300-lb. (640gsm) cold-pressed Arches

10” × 25” (25cm × 64cm)

“Having only done a handful of watercolor paintings, I look for alternative approaches in everything I do.”

Visiting a hot springs fish pond in a small Colorado mountain town near my home, I was intrigued by these turtles sunning themselves on the rocks. I snapped a number of photographs and, back in my studio, was delighted with one in which the smallest turtle seemed to be showing off, stretching a hind leg for attention. My approach relied heavily on my background as a colored pencil artist, working in vivid colors, intense contrast and much detail. Rather than mixing colors on my palette, I layer and blend most of my colors directly on the paper with flat brushes, and work glaze after glaze in a dry-brush manner to reach the values and color intensity I’m after. To get the jagged, rugged effect of the rocks in the water, I also did a lot of painting and then lifting, an approach sometimes easier than trying to paint each separate value as you see it.

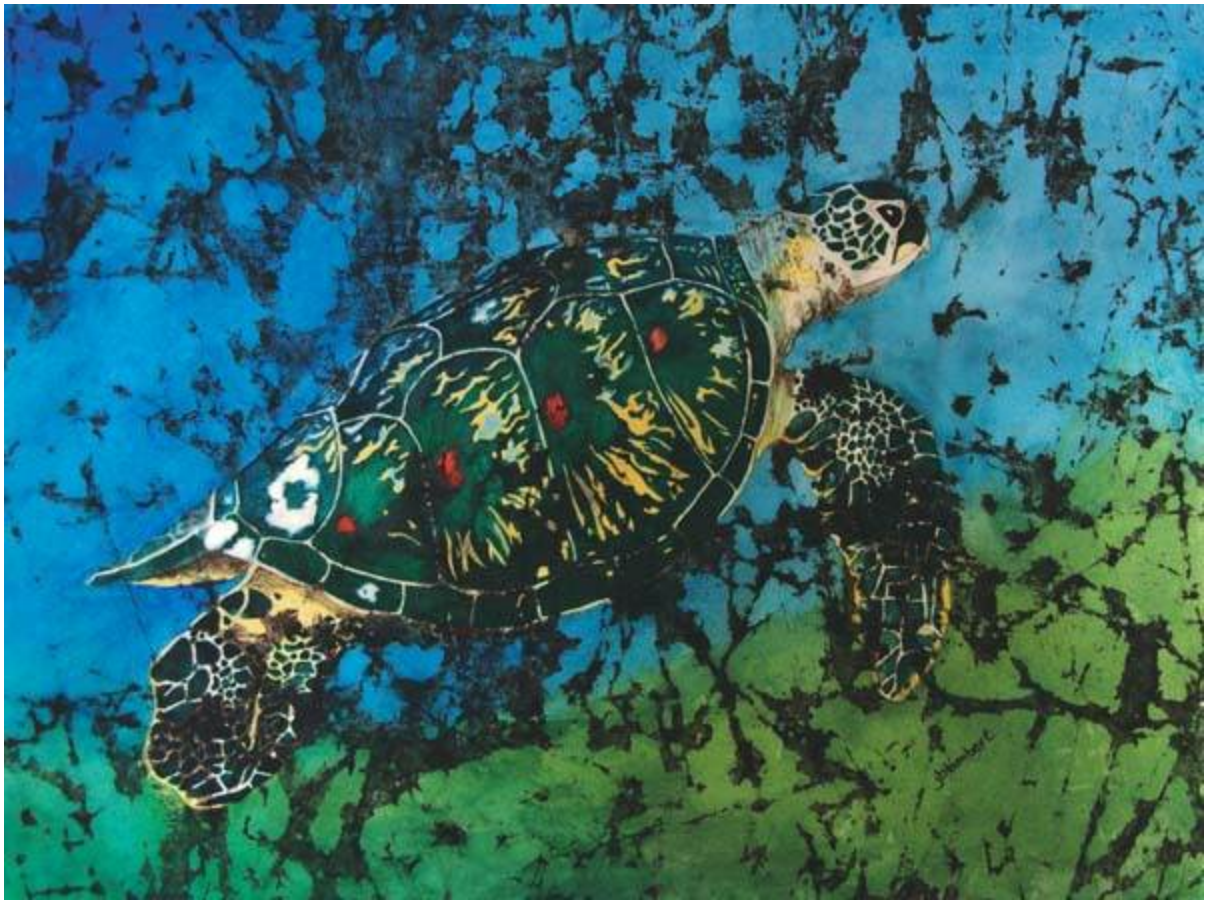
FIVE IBIS | DIANE CANNON

Watercolor and acrylic painted on archival tissue affixed to 300-lb. (640gsm) cold-pressed paper

46” × 46” (117cm × 117cm)

Painting on Japanese and archival tissue papers brings me a feeling of freedom similar to being immersed in nature, as when I am at the coast experiencing the surf and wind. In the way that others engage in serious birdwatching or long nature hikes, I apply paint and am exhilarated by the pattern and texture that evolves as I gently manipulate the paper. Watercolor followed by acrylic paint on tissue produced a pattern of waves

at low tide for *Five Ibis*. With the background nearly complete, I am free to think about the subject that will complement the texture and line the paper has provided. From a series of sketches of ibis made during beach walks on Marco Island, I arrived at an arrangement that pleased me. Affixing the tissue to rough cold-pressed Arches, I used acrylic to paint the five ibis and, last of all, the shadows to complete the composition.



SEA TURTLE | JANICE LAMBERT

Transparent watercolor with India ink and wax on 90-lb. (190gsm) cold-pressed paper

15” × 22” (38cm × 56cm)

“To find an alternative approach, I started with a fascination.”

Fascinated with the crackle pattern created in batik fabrics, I researched and experimented with different materials and techniques to incorporate this pattern into my watercolor paintings. In *Sea Turtle* this was the foundation used to capture the

rippling shadows cast from the sun shining through the soft waves above. I painted a thin layer of melted wax onto 90-lb. (190gsm) cold-pressed paper. After scrunching the paper to create cracks, I sprayed it with India ink. Once dried, I ironed off the wax and proceeded to paint the sea turtle and surrounding ocean using bright, vivid tropical colors.

LIGHT OF HOPE | SUEELLEN ROSS

India ink, watercolor, graphite and colored pencil on 140-lb. (300gsm) cold-pressed paper

12” × 13” (30cm × 33cm)

I don’t worry about being a purist. I do whatever my paintings tell me they need. *Light of Hope* asked for a traditional watercolor background, so I masked out the foliage

(and my subject) and applied successive washes of gold and gray-blue. Then I removed the masking from the foliage and added more washes until the foliage was tinted a paler version of the background. For the bird, nest and branch, I started with a detailed graphite drawing, then filled in my darkest values with India ink. Going from dark to light with watercolor, I completed the foreground and subject. Finally, I added softness, texture, and iridescence with colored pencil.

YOUNG HERONS | NINA ALLEN FREEMAN

Transparent watercolor with gouache on 140-lb. (300gsm) cold-pressed paper

30” × 22” (76cm × 56cm)

Shore birds of Florida are my passion, and when their habitat was threatened by the 2010 Gulf oil spill, I was angry and sad. My feelings emerged in my painting, which evolved intuitively. *Young Herons* began with the background: three colors of slightly thinned transparent watercolor quickly poured onto wet paper and allowed to flow under plastic wrap. When dry, the plastic wrap was removed and the results studied for inspiration and design ideas. Using my own photographs, I drew the herons, using the background and lifting some out. White gouache was added for highlights.

BROTHERS | ROBIN HEGEMIER

Transparent watercolor on 140-lb. (300gsm) cold-pressed paper

12” × 18” (30cm × 46cm)

“To find an alternative approach, I painted on a day when I was inspired to play, paint instinctively and use crazy color choices.”

The painting of my two dogs, Buddy and Sam, was done on an afternoon when I was in the mood to have fun with my art and not restrain myself with any preconceived

expectations. I didn't care if anyone else approved of the painting style or color choices. I pulled out photos I'd already taken of the dogs, picked unexpected colors, no browns or blacks, and started painting. I chose complementary colors for the dogs as well as the highlights and shadows. Upon completion, I was thrilled with the result. The combination of a realistic subject matter with completely fantastic color choices is exciting, and the dogs' expressions came through beautifully.

RAINY FEST | FLOY ZITTIN

Transparent watercolor on 300-lb. (640gsm) rough paper

21" × 29" (53cm × 74cm)

"*To find an alternative approach* I tried to come up with ways to depict a warm, cheery rainy day."

In late autumn, our persimmon tree attracts lots of birds who relish feasting on the ripe fruit, rain or shine. In this painting I wanted to portray an overcast day with rain, using warm, cheery tones. I sealed watercolor paper with gesso, which allowed me to lift out bird shapes and negative spaces in the background after I had put in the branches

and played with splashes. I experimented with several ways to suggest rain, but had the best luck drawing a fine line with a damp brush and quickly rubbing over this with a dry paper towel.

PEARL | AKIYO ANDERSEN

Watercolor on 140-lb. (300gsm) cold-pressed paper

12” × 16” (30cm × 41cm)

This was one of my favorite angles of my dog, Pearl. Extra time and care was taken to sketch her from a photo I took. Then, once I started painting, I was able to trust my intuition and go with the flow. I wanted to capture her funny character. I painted the background just enough so that it could make a stronger statement and bring out her liveliness. To find an alternative approach, I expressed my own vision and sense to paint simple and loose while keeping the watercolor’s freshness.

BOXED IN | VICKIE NELSON

Transparent watercolor on 140-lb. (300gsm) cold-pressed Fabriano Artistico

22” × 30” (56cm × 76cm)

I drew this piece by combining three photographs. I used the technique of painting some of the subject, then connecting it with part of the background, and then working back and forth until the first wash was everywhere. I let it dry, deciding, when it was bone dry, where to start working again. For the background I used a metal stencil to lift out the underwater shapes at random. This is a new method of painting for me that I will be incorporating into future pieces.

COLOR A … PENGUIN | JANET MACH DUTTON

Transparent watercolor on 140-lb. (300gsm) hot-pressed paper

21” × 29” (53cm × 74cm)

I challenged myself to create a series around a central theme, displaying the versatility of watercolor where perimeters evolve, dimensions merge and incompleteness becomes an integral part of a composition. Using animal photographs to create twelve 2-D coloring book pages, I manipulated transparent watercolor to mimic the textures necessary to change shapes into 3-D forms that, in the case of the Magellan penguin, jump out of the picture plane, leaving a raw, untouched image to be completed by the viewer—or not.

CHAPTER 5

Things We Love

SARAH ELIZAH IN MARTHA'S VINEYARD | MIKE HILL

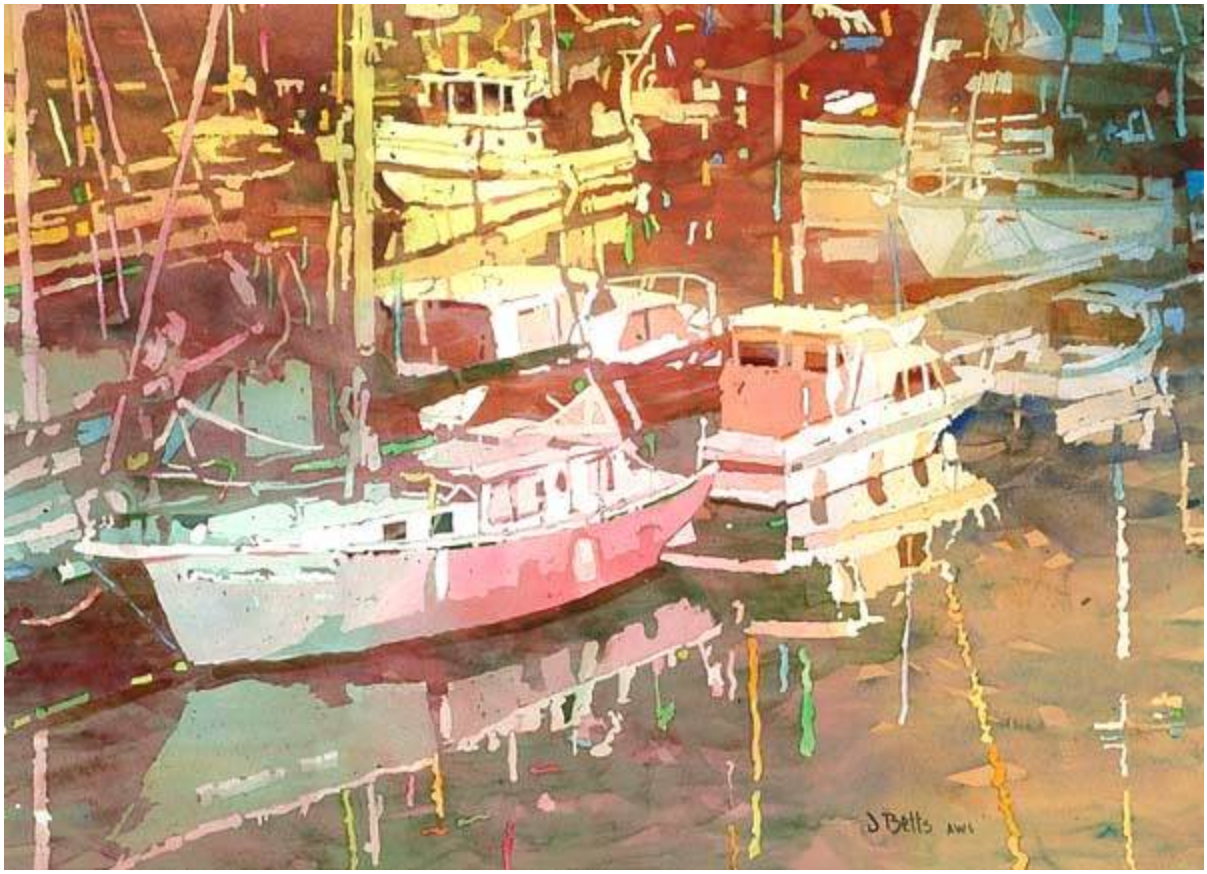
Transparent watercolor and gouache on watercolor board

20" × 20" (51cm × 51cm)

"To find an alternative approach, I have begun using opaque gouache to contrast with the transparency of watercolor."

In this painting of a 1928 Packard in Martha's Vineyard, the transparency of

watercolor best showed the reflections on the car's surface and its glow against the house, painted in gouache. The house takes on the look of flat latex siding next to the car's metallic, just-waxed look. As darks against lights make for wonderful contrasts, so does transparent against opaque.



PLEASURE PORT | JUDI BETTS

Watercolor on 140-lb. (300gsm) cold-pressed Arches

22" × 30" (56cm × 76cm)

I enjoy finding and inventing interactive relationships between various colors, and between colors and objects. I use large white or light shapes in my designs. If viewed from above, these light-colored boats and their reflections appear to form a large network. I envision the pattern as a large form that I could cut out with scissors. To give color new dimensions, I create a new color chord. The different "notes" in the chord should be light midtone in value. I do not search for color dominance, just a harmonious relationship of five or six midtone colors. The base colors in the

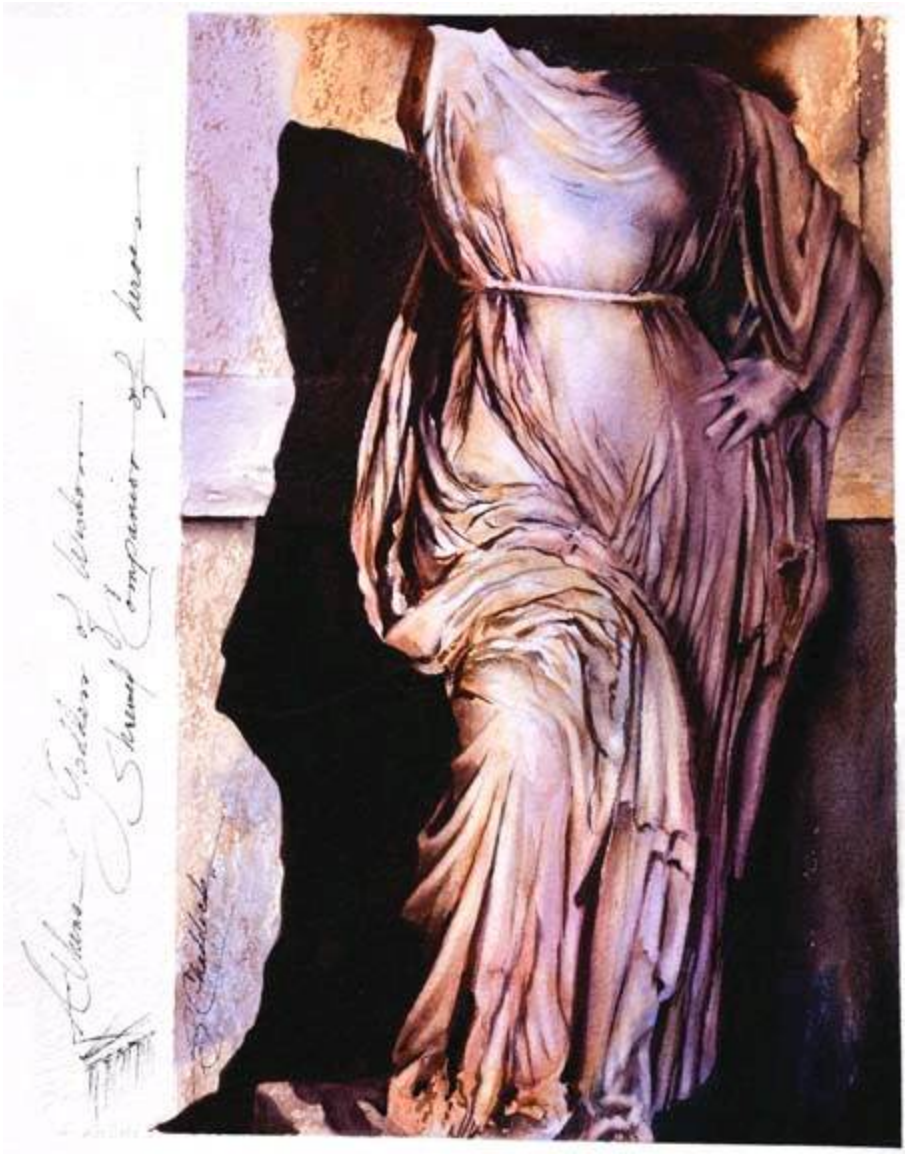
underpainting will be the lightest values in the painting. I work with ten to twelve thin layers of paint, alternating between the base color and its complement. The colors are automatically grayed this way and I become creatively lost in the adventure. I occasionally enhance small light areas with a little intense color.

LEFT BEHIND | CAROL WEISS

Transparent watercolor on 140-lb. (300gsm) cold-pressed Arches

18” × 26” (46cm × 66cm)

Left Behind is a scene I came upon while vacationing in Florida. What initially struck me was the elegant cast shadow on the wall. The transparency of watercolor is ideal for portraying shadows, especially cast shadows with their often intricate patterns. I’m in love with light, which is rather ironic since I don’t like the feel of hot weather, but I do love the look of it. Therefore, this painting was done from sketches and a photo in my studio. My alternative approach was to leave in the middle wall as it was, creating interest in the shadow, though my first reaction was to remove it since it appeared confusing.



ATHENA | A. CHADDOCK

Transparent watercolor on 300-lb. (640gsm) cold-pressed paper

15” × 12” (38cm × 30cm)

I painted *Athena* from my sketches and photographs, using only two colors, Transparent Red Oxide and Dioxazine Violet. My goal was to create a realistic painting using a cool and a warm color, yet go a bit beyond monochromatic. The subject matter itself is unusual, but painting with these colors made the stone richer. Most of this piece was painted wet on dry. Drybrush was used to create the texture on the background stone, contrasting the rough stone with the smooth. As another element in the composition, I wrote up the left side of the painting a quote I found in my

research: “Athena, goddess of wisdom—shrewd companion of heroes.”

BIKES | A. CHADDOCK

Transparent watercolor on 300-lb. (640gsm) cold-pressed paper

22” × 30” (56cm × 76cm)

“To find an alternative approach, I ask my painting to stir senses in the viewer other than sight.”

I brought two elements into this painting done from a photo I had taken: highly saturated transparent and opaque color. I began by pouring soft primary colors onto the paper and letting them spread freely. Very few whites survived this step, but I wanted the viewer to see whites even where they didn’t exist. One of the biggest challenges was the drawing. Capturing only parts of the bicycles gave the composition an abstract feel, with the upper right and left areas out of focus. The confusion begins to clear the closer you get to the foreground. This was achieved by painting wet-into-wet.

ALFA 8CS | RICHARD J. LEWIS

Transparent watercolor on 1,114-lb. (2,340gsm) cold-pressed paper

60” × 40” (152cm × 102cm)

Alfa 8Cs is one of my *Fraternal* series paintings. My twin boys gave me the idea of painting related cars reflecting on each other. I take many shots to get the reflection just right. My paintings are all about the accuracy of the reflections, so I use a projector. I start with very light layers of colors and keep adding darker layers until I get to the inky blacks. Each layer has to dry completely or they start to look muddy; the darkest areas can have up to thirty layers. The contrast between the light and dark

colors is key to making the reflections pop. I typically take three to four months and about three hundred hours on a 60” × 40” (152cm × 102cm) painting.

MISTY JEAN | TOM SACHADE

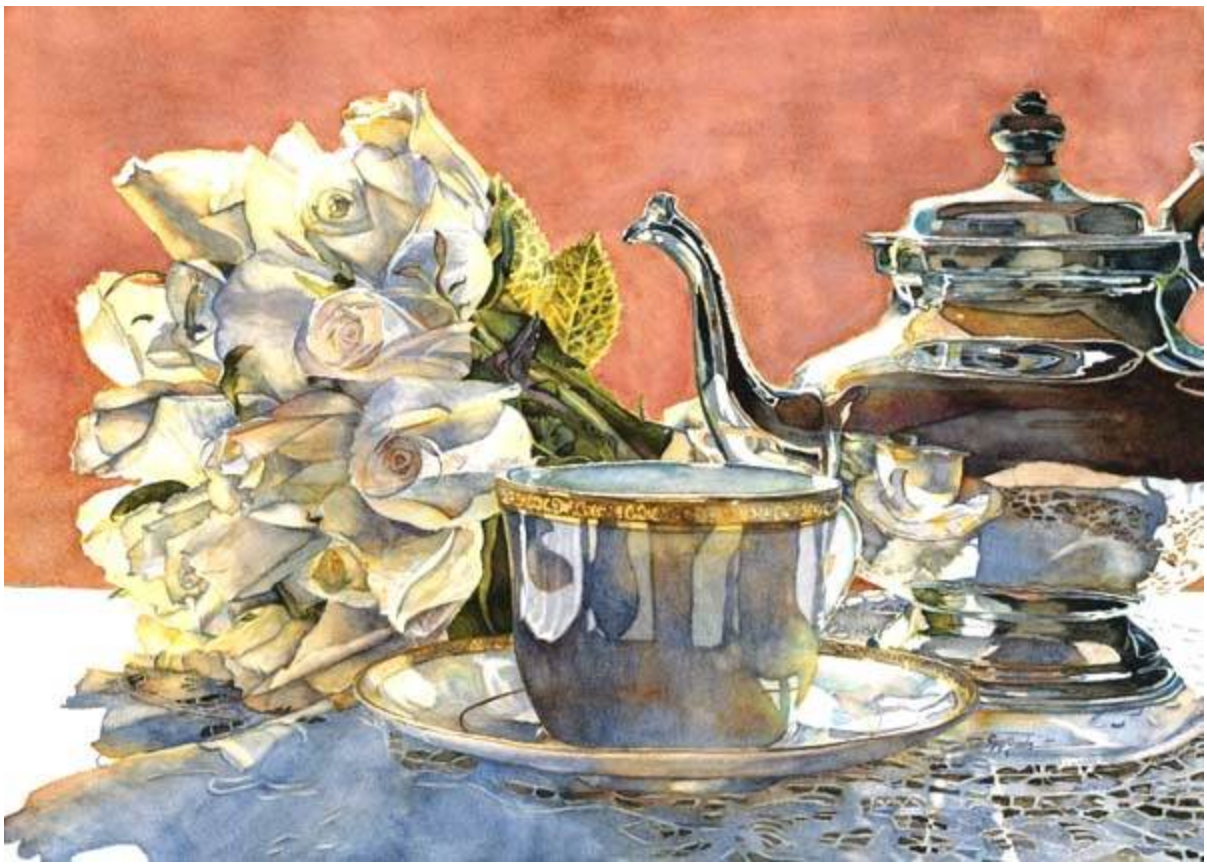
Watercolor on 400-lb. (850gsm) cold-pressed paper

18” × 24” (46cm × 61cm)

“To find an alternative approach, I used a tight, illustrative dry-brush technique in conjunction with loose, simple, watery washes.”

The watercolor artist has the ability to carefully control every brushstroke or to allow the water to dictate, more or less, the end result, allowing for a looser, more spontaneous effect. The decision to work drier or wetter gives the paint its opacity or transparency and its hard edges or loose washes, and everything in between. With *Misty Jean* I solved most of my design and composition problems during the photographing stage. My focus was the boat and its reflection in the smooth water, which required controlled brushstrokes and details with hard, opaque edges. The most

difficult aspect of the painting was to paint a smooth, loose wash to show the still water gradating from brown-green at the bottom to a light blue at the horizon without showing any brushstrokes.



BRIDAL TEA | CATHARINE MILLAR WOODS

Watercolor on 140-lb. (300gsm) cold-pressed Arches

10” × 13” (25cm × 33cm)

“To find an alternative approach, I followed the advice of artist-illustrator Howard Pyle: Throw your heart into the picture and then jump in after it.”

Whatever the subject, all engaging paintings evoke emotion. My usual painting process begins with a beautiful subject; as I study the subject an emotion emerges. *Bridal Tea*, however, began with an emotion—nostalgia. When my son got married I was surprised that nostalgia was a key feeling for family and friends. Many people wanted to reminisce about their own weddings, and I was inspired to create a painting in my *Tea* series that would capture those feelings. I gathered objects with personal meaning

(my mother's silver teapot and a lace cloth purchased on a family vacation in Belgium), and added objects typically associated with weddings: white roses and china. I arranged and rearranged these objects, taking approximately one hundred photographs before finally settling on the combination of objects, the composition, and the lighting that give *Bridal Tea* its nostalgic feeling.

WAITING RESTORATION | NEIL H. ADAMSON

Acrylic watercolor on Strathmore plate-finish illustration board

26" × 34" (66cm × 86cm)

Steamtown, in Pennsylvania, is a national historic site for the restoration of steam and other railcars. On my visit, I was attracted to the varied textures, angles, circles and rust of all the steam engines. Using my camera as a design tool, I took photos from which I created a composition and then a detailed drawing. I started with loose washes of grays using various flat brushes with a palette of Burnt Umber, Ultramarine Blue, Burnt Sienna, red, Transparent Yellow Oxide and Titanium White. While the washes were wet I applied spatter, sponges, salt and razor blades. Nearing the finish, much glazing and drybrushing were applied, ending with Titanium White for opaque

highlights using fine-pointed sables.

INTERIOR MOBILITY | DAVE MAXWELL

Transparent watercolor on 140-lb. (300gsm) cold-pressed Arches

16” × 21” (41cm × 53cm)

“To find an alternative approach, I moved my digital camera around in a random fashion inside the truck while clicking the shutter, not knowing at all what sort of composition I would come up with.”

My use of watercolor is considered by some to be an alternative approach in itself. The depth of brilliant color displayed in a full range of values often brings a surprised comment such as, “That can’t be a watercolor.“ This 1950s GMC pickup dashboard represents something I have wanted to do for some time, but I could never get the right photograph. I finally found what I had been seeking in a randomly composed photograph made by waving my digital camera inside the cab of the truck, while

clicking the shutter numerous times.

FIRING SQUAD | DAVE MAXWELL

Transparent watercolor on 140-lb. (300gsm) cold-pressed Arches

21” × 29” (53cm × 74cm)

Who knew that the chromed manifold of a sometimes grease-laden motor in a modified hot rod could reflect the sky and other surroundings so surprisingly? While the painting’s overall theme of realistically painted components lures the viewer’s expectations down that path, closer examination finds the whimsically painted stick figure of the artist-photographer against a cartoonishly painted orange Chevy in the background. The first four sticks are easy to find; can you find the other three?

SISTERHOOD OF THE TRAVELING PAINTS | ROBIN BERRY

Transparent watercolor 300-lb. (640gsm) hot-pressed Arches

22” × 30” (56cm × 76cm)

I didn’t know I was looking for an alternative approach until one found me. I was in Chicago spending a day painting with three friends from a watercolor association. Our palettes on the table formed a patchwork quilt of color, individual and yet the same. Normally, I don’t leave much open space in a composition, but this random composition of palettes exactly reflected the “open” spirit of the experience that day—kinship and play. Although this was painted when I got back to my own studio, every hour I worked on it brought back the fun of that day with friends and our traveling paints.

FIRE EXTINGUISHER | J. ANNA ROBERTS

Transparent watercolor 300-lb. (640gsm) cold-pressed paper

27” × 22” (69cm × 56cm)

“To find an alternative approach, I had a mishap.”

Meet Maxine, the “other woman.” My friend’s husband owns this gorgeous antique fire engine. She says when she can’t find him, he is visiting with Maxine. The guest speakers at my school’s September 11th remembrance ceremony arrived in this fire engine. I remember thinking how proud it appeared to be, carrying those heroes. I tried to paint it with that in mind. While I was in the middle of a large wash, I dropped my

photograph on a wet area. The plastic coating picked up an irregular pattern. To my surprise, it made the start of beautiful texture.

NOON BREAK ON THE WAVES | RACHED K. BOHSALI

Watercolor on 300-lb. (640gsm) rough Arches Aquarelle

30” × 42” (76cm × 107cm)

It was a cold, sunny day in the midst of February at the world’s oldest port, Byblos (dating to 5000 B.C.). The sparkling glare of the water reflections and the contrast of the warm, white boats on the cold, deep-blue sea surface were so intense that I had to catch a snapshot of it. The boats were static, yet they were rocked by the waves. As an alternative approach, I simulated the vibrating movement on the water’s surface by depicting distorted mirror images with energetic brushstrokes on rough paper, leaving sparkling white leftover gaps. As for the water transparency, I intensified transparent hues rather than using opaque pigments.

Monday's Wash | Jane Freeman

Transparent watercolor on 300-lb. (640gsm) cold-pressed Arches

21" × 29" (53cm × 74cm)

"To find an alternative approach, ask yourself, How can I make this my best painting ever?"

In trying to improve my still-life arrangement, I decided it should tell a story. I began with ribbons from when my daughter was young and a napkin ring from her wedding. Then I chose my grandmother's clothespins because of their shape and similarity to the bamboo. My placement of the clothespins changed when I saw that this simple element showed the strength of this pioneering woman. Telling a story helped me create a composition much stronger than I had previously designed. I work with transparent watercolors in multiple glazes to create depth and a sense of light. My favorite color is Transparent Brown Oxide, the dominant color in this limited-palette painting.

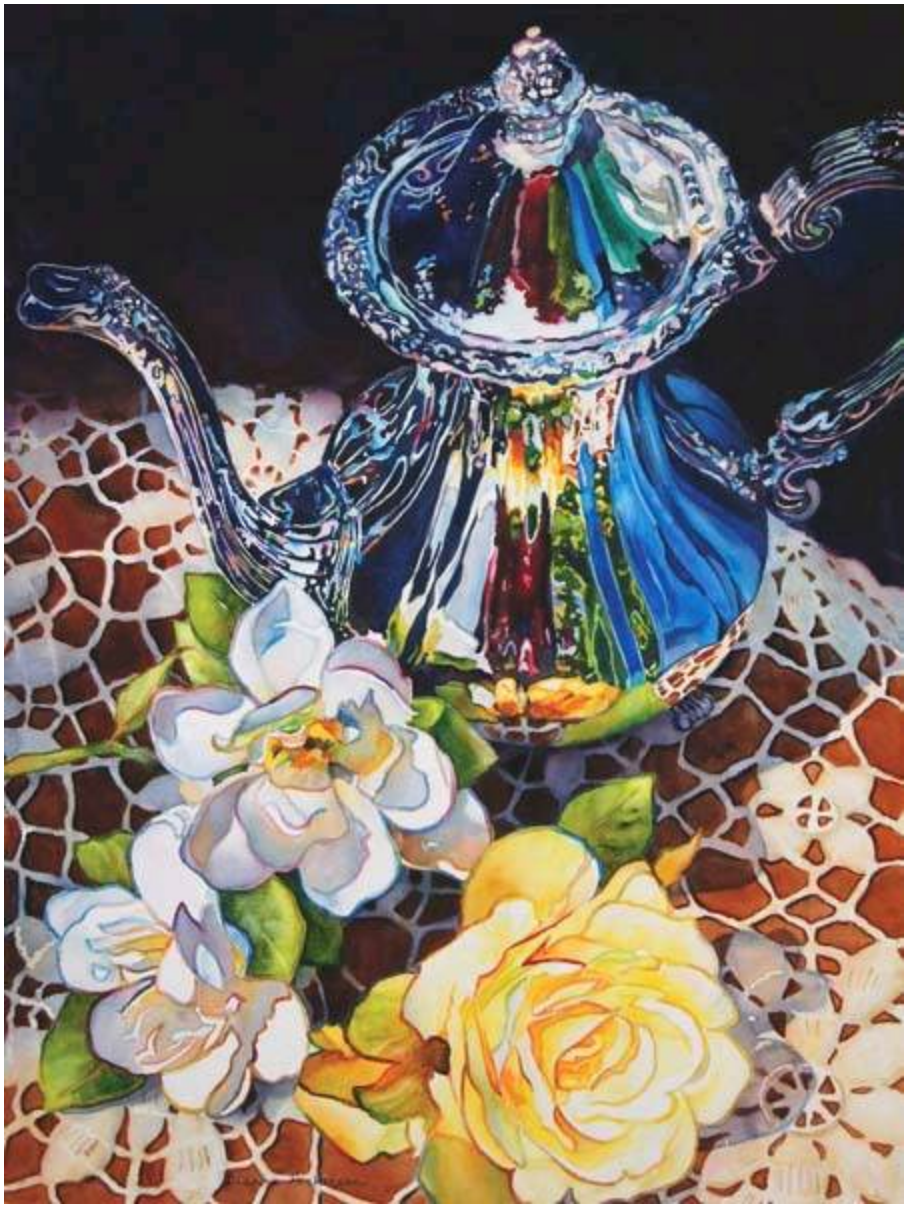
SHRIMPERS GOING OUT | BRUCE CHANDLER

Transparent and opaque watercolor on 140-lb. (300gsm) cold-pressed paper

16” × 22” (41cm × 56cm)

“To find an alternative approach, I begin with a nonobjective layer of paint to avoid the tendency to paint photographically when using a photograph as a reference.”

My reaction to the play of light against dark has no equal. Perhaps this came about because of poor eyesight. I was six years old when I first saw light glimmer, and that excitement remains. A photograph is necessary to catch such a moment, but I have no desire to copy and paint photographic renditions. Memory fills voids in the reference; knowledge builds a better painting, utilizing shapes for the composition desired; and the experimental spirit urges a loose beginning of pouring, spattering and applying paint in a nonobjective manner. The shapes are then painted on top of this prepared ground with both transparent and opaque watercolor.



TEA AND ROSES | DIANNE HICKERSON

Transparent watercolor on 300-lb. (640gsm) cold-pressed paper

30” × 22” (76cm × 56cm)

This still-life arrangement was set up outside in the bright sunlight. I took many photos, zooming in on the teapot and flowers from an overhead perspective to create a dramatic composition. I was inspired by the abstract designs created by the reflections in the silver. After sketching the painting onto 300-lb. (640gsm) cold-pressed paper, I carefully masked the whites in the teapot. I decided on a primary palette of red, yellow and blue, with a few added “jewel” colors for sparkle and excitement.

CHAPTER 6

Fruit and Flowers

CREOLE LADY | CHRISTY PIKE OLSON

Transparent watercolor on 140-lb. (300gsm) cold-pressed paper

12” × 15” (30cm × 38cm)

“To find an alternative approach, I tried layering masking fluid and washes alternately and was pleased with the results.”

This painting was created from an existing photograph. Using a technique new to me, layers of washes were alternated with masking fluid applied with a toothpick to achieve a veining effect. After the first wash, masking fluid veins were applied and others removed after each subsequent wash dried. The entire process was repeated until the desired effect was achieved. Violet accents were created by applying crimson at the base of the petals and washing it up into the blue. Layering masking

fluid and washes was a method that I had not previously used, but it produced very desirable results with limitless possibilities.

MARVIN'S TOMATOES | JUNE D. MAHANA

Transparent watercolor on 140-lb. (300gsm) cold-pressed paper

10" × 14" (25cm × 36cm)

"To find an alternative approach, I had to teach myself to be brave in my use of color to bring a painting to life."

I love color. My husband brought tomatoes from his garden and dumped them on the table. The colors jumped out at me and I had to photograph them. One wintery day I thought I would paint something that reminded me of summer. I decided to paint Marvin's tomatoes. Capturing the intense color of the tomatoes was my main objective. I carefully laid layer after layer of paint to re-create the colors I saw. I dulled the color of the background tomatoes and the newspaper so they would recede. The newspaper print was black, but I chose to change it to blue so that the orange-red

of the tomatoes would pop by use of its complementary color.

SWAMP BLOODWOOD STILL LIFE | MICHAEL FERRIS

Transparent watercolor on 140-lb. (300gsm) cold-pressed paper

25” × 19½” (64cm × 50cm)

This subject actually found me. I almost stepped on this piece of broken branch in a parking lot when I got out of my car. I have long admired the swamp bloodwood (*E. ptychocarpa*) flower and unique seed pods. I took this piece home and put it in a simple square vase with water, then took some photographs. The flowers and leaves wilt fairly quickly, so the photographs were handy reference. In my studio, I began

with a sketch on transparent butter paper, during which I make design decisions informed by my background as an architect. The swamp bloodwood offers such a diversity of contrasting shapes and color, perfect for transparent watercolor. The challenge was to arrange colors and forms while adding the illusion of depth.

PRICKLY PEAR CACTUS FLOWERS II | KEIKO YASUOKA

Transparent watercolor on 300-lb. (640gsm) cold-pressed paper

17” × 26” (43cm × 66cm)

“To find an alternative approach, I changed the colors and light source, and used a limited palette to create harmony and to guide the viewer through the painting.”

It was early morning and I was hiking in Big Bend National Park when I came across a patch of prickly pear cactus with the sunlight shining on the delicate but beautiful flowers. I took several photographs and later, in my studio, created the motif for my painting. All of the flowers were the same color, value and shade, as were the stems and ground cover. I changed the colors and values to guide the viewer to the flowers that are the focal point. This was accomplished by imagining the light focusing on the

different areas. By my reducing the light on the flowers at the edges of the painting, the cactus stems and ground cover, the viewer is held in the painting.

BEAUTIFUL MORNING | KEIKO YASUOKA

Transparent watercolor on 300-lb. (640gsm) cold-pressed paper

17½" × 26" (44cm × 66cm)

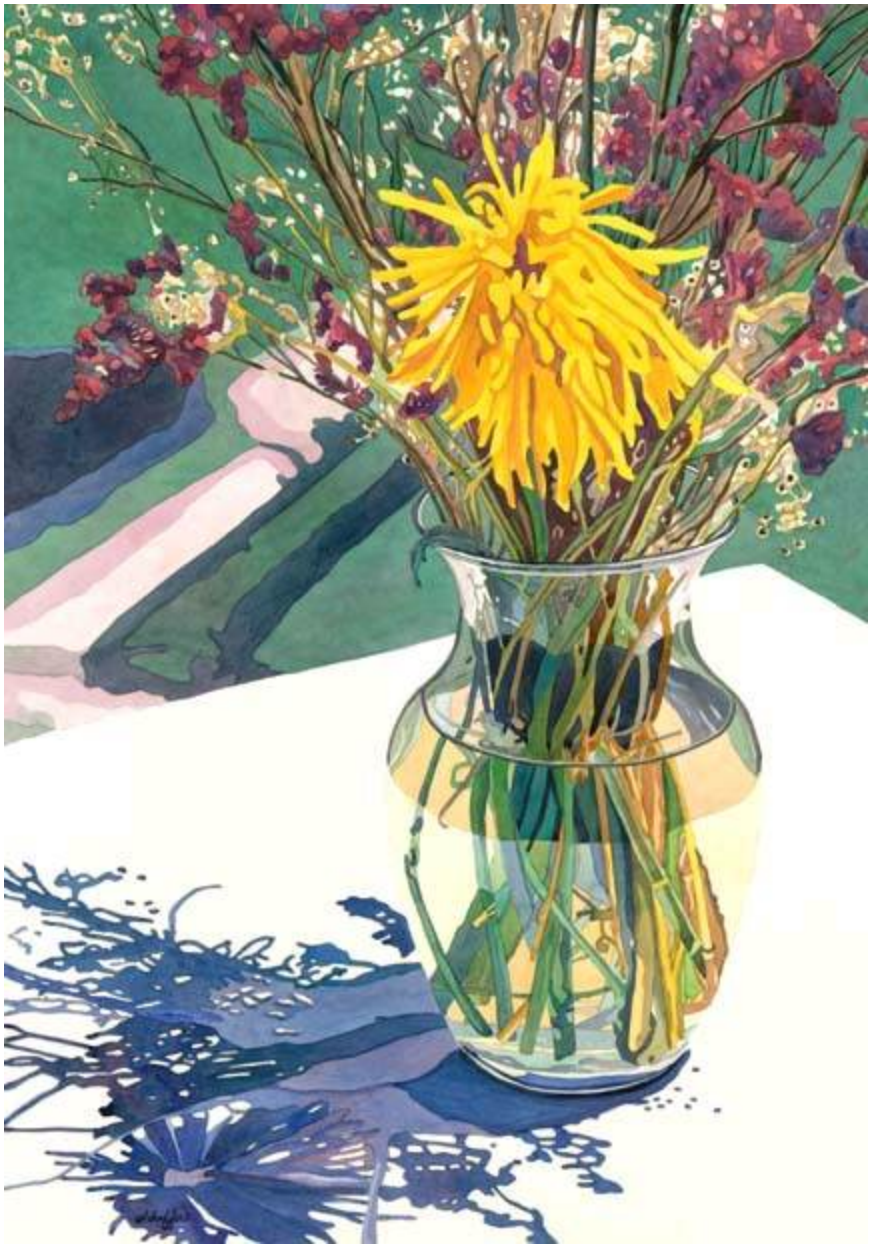
I used an alternative approach by waiting for the light to be exactly what I wanted before selecting the objects, arranging the composition and selecting the colors to create a dramatic still life with partial backlighting. I wanted backlighting, but not full backlighting. I didn't want the middle of the objects to be completely dark. I wanted the petals of the flowers to have a translucent quality. To accomplish this, I painted them by applying several washes from light to dark. In order to get the darkest darks on the walls surrounding the motif, I stippled so that the surface would not appear flat.

PIÑA WHOLE LOTTA | TERRI HILL

Transparent watercolor on 140-lb. (300gsm) cold-pressed Arches

28” × 40” (71cm × 102cm)

I am known for vibrant color and rich realism. This painting, however, is focused on texture and contrast. When I photographed the pineapples on the patio table, I wanted to contrast the juicy succulence of the fruit with the spiny, rough skin of the pineapple. The close juxtaposition of opposites brings more attention to their contrast. I like to start with a vibrantly colored underpainting to help create rhythm, movement and sophisticated colors that lead to even deeper, richer color. You can see evidence of this underpainting in the yellow fruit of the pineapple.



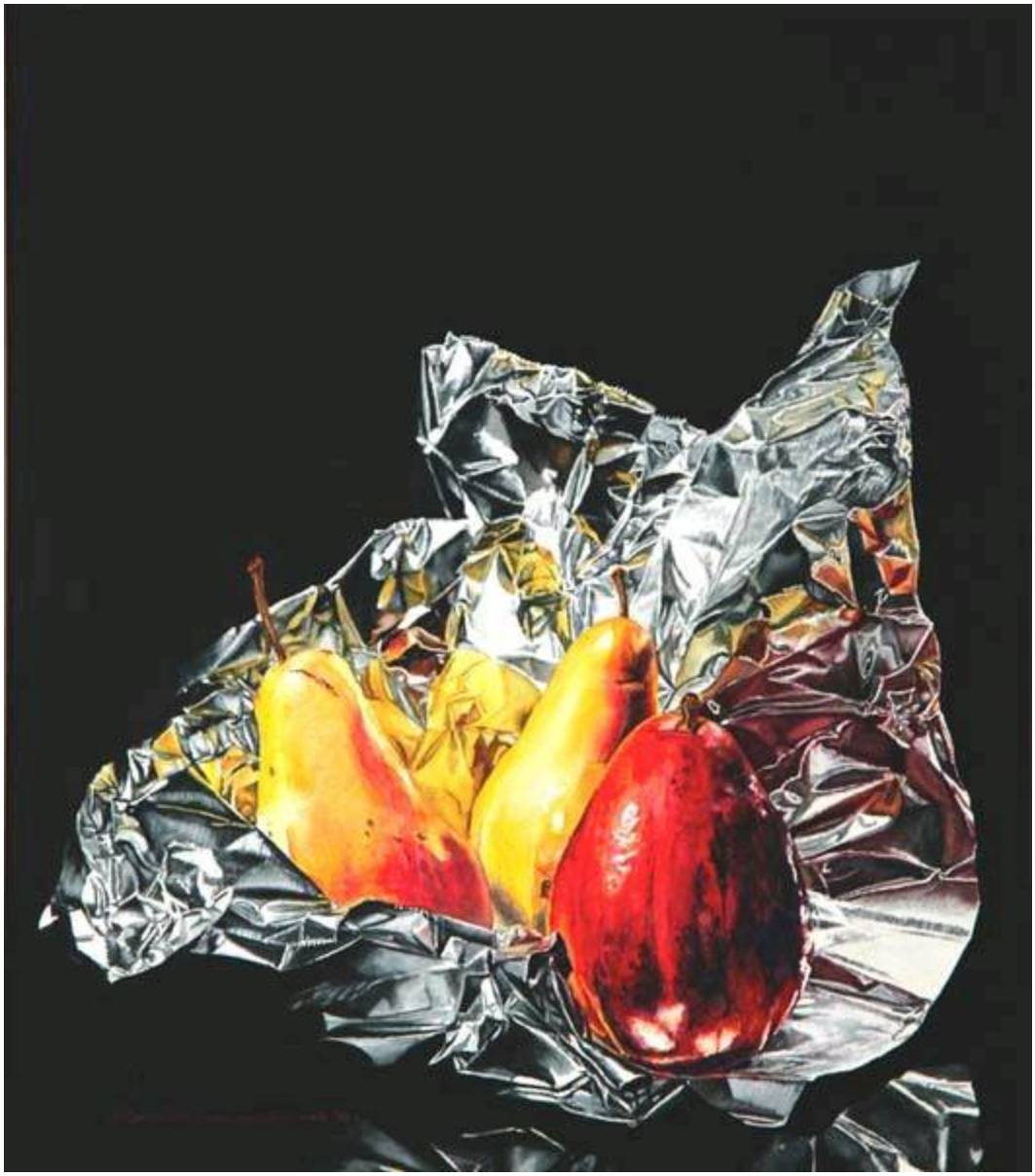
SHADOW PLAY | SANDRA SCHAFFER

Transparent watercolor on 300-lb. (640gsm) cold-pressed paper

30” × 22” (76cm × 56cm)

In *Shadow Play* I took an ordinary subject and tried to present it in an unconventional way. My goals were not only to look at the subject from a unique perspective, but to use bold color choices, create strong contrasts and instill in the piece a feeling of movement and fluidity. The painting was inspired by a photograph I took of flowers in a vase in an outdoor setting, and hopefully conveys to the viewer a sense of beauty and

movement in both the subject and the shadow it casts.



RED PEARS ON FOIL | LAURIN MCCRACKEN

Transparent watercolor

15” × 13” (38cm × 33cm)

“To find an alternative approach to classical subject matter, I search the world that is just at my fingertips.”

I am always searching for modern-day materials that I can paint in the style of the sixteenth- and seventeenth-cenatury Dutch and Flemish still-life painters. I believe that their style of composition and lighting taught their audiences and us how to see objects

in greater detail. I combined some classical elements, pears, with a very modern material, aluminum foil. This gave me reflections and refractions of light similar to the silver and crystal of my referenced painters. I set up my still life on a granite countertop. The countertop gave me a darker reflection than a mirror, keeping the emphasis on the center of the objects.

CENTER STAGE | RICHARD WILLIAM HAYNES

Opaque watercolor on 300-lb. (640gsm) hot-pressed paper

18” × 24” (46cm × 61cm)

I like to consider myself a painter of light. I love the way light falls on living floral subjects, so in that respect I am a floral painter. However, light doesn’t always fall on my subject when I need it to. For this painting, my subject was in deep shade most of the day. So I set up a large mirror on an easel to reflect the sun back into the shaded peony bed, angling it much like an evening sun (my favorite light). It gave the peony a “stage-lit” look, hence the title, *Center Stage*. The dark background was achieved

through many washes of opaque complements.

PRAIRIE LIFE | JULIE DESHOTELS SOLDANO

Transparent watercolor on 300-lb. (640gsm) cold-pressed paper

15” × 19” (38cm × 48cm)

“To find an alternative approach, I decided to paint a subject that I truly loved, bugs and all, and to paint the background before painting the main subject.”

The inspiration for this painting was a photo taken during a birding trip to the Attwater Prairie Chicken National Wildlife Refuge near Eagle Lake, Texas. After drawing the motif, I used masking fluid to protect my subjects. I have recently discovered Mold Builder, a brushable liquid latex rubber used for making molds for candles, as an inexpensive masking fluid. For the green background, I moistened the paper with clean water and then applied many thin washes of very watered-down red, blue and yellow with a sponge brush to achieve just the right shade of translucent green. I then removed

the masking and reapplied masking fluid to save the whites before finishing the detail.

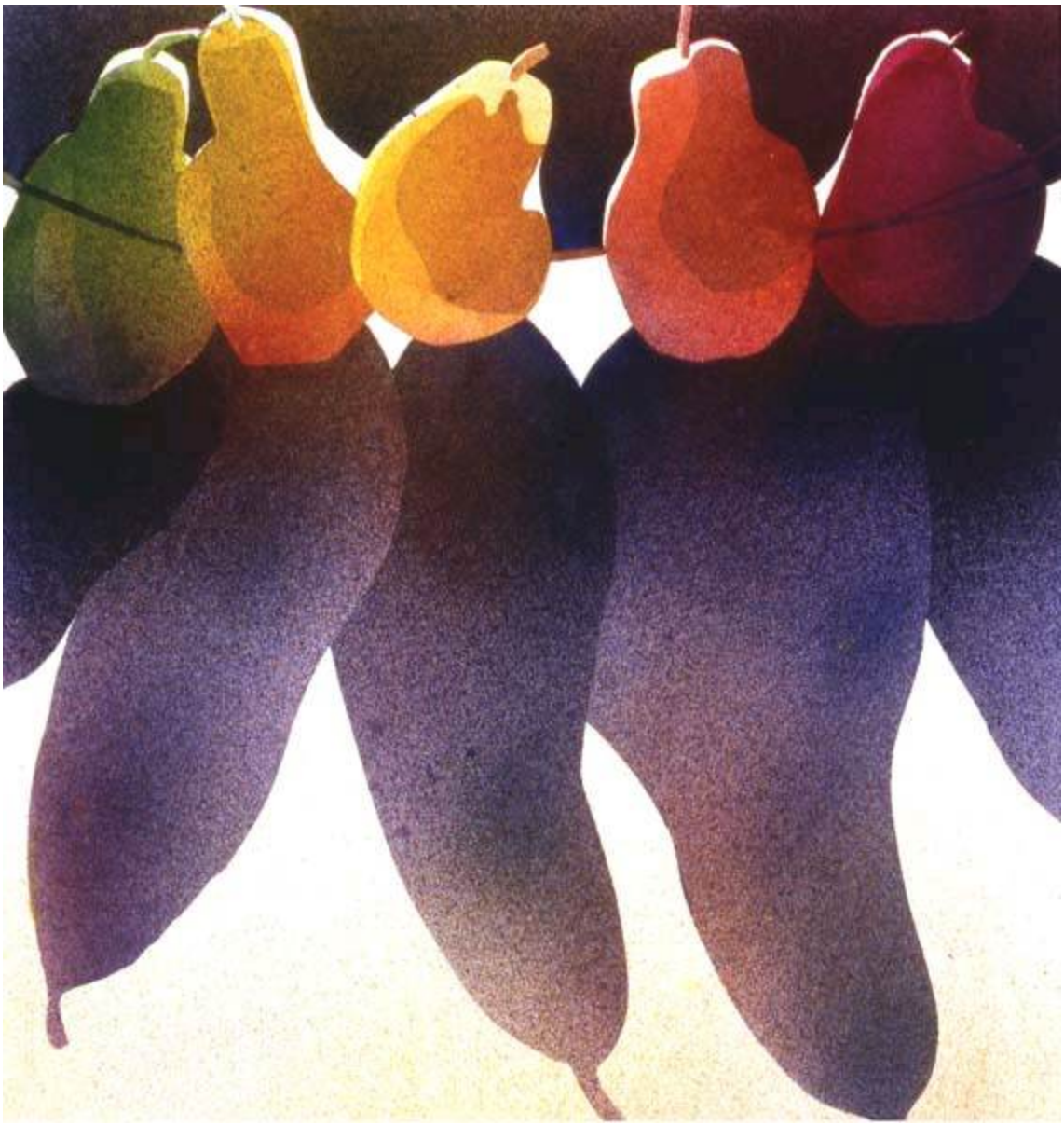
BOTTLE OF HEALTH | IRENA ROMAN

Transparent watercolor on 140-lb. (300gsm) cold-pressed Arches

27” × 16” (69cm × 41cm)

I spotted a fabulous glass bottle at an auction and was intrigued by its inscription, “A Bottle of Milk is a Bottle of Health.” These words made me consider what could constitute a bottle of health today. I decided to combine the bottle with flowers, which rejuvenate on so many levels. Hydrangeas were perfect! I then realized that in order to paint crisp lettering juxtaposed with deep space, I needed a convincing out-of-focus

background. Since I love planning and painting detail, this was a challenge! After premixing several shades of green with water in 3-ounce (89ml) cups, I poured the paint directly onto dampened sections of the background. With the paper still damp, I repeated this process, intensifying the color without hard edges. This approach was very freeing, and ultimately the lettering did appear even sharper by contrast.



PEAR-SPECTIVE | CAROL FRYE

Transparent watercolor on 300-lb. (640gsm) cold-pressed paper

22” × 20” (56cm × 51cm)

A simple subject, photographed in sunlight with strong shadows, created an alternative

way of viewing these common objects in a different light. Enjoying artistic license, the pear shapes were personalized, shadows exaggerated and colors altered and strengthened to fit my vision. Because an atomizer, not a brush, was used, masking film protected areas while each layer of predominantly transparent watercolor was sprayed and allowed to dry. Slowly the color built and shadows grew—so did my enjoyment.

GRAPES | LIAN QUAN ZHEN

Transparent watercolor on 140-lb. (300gsm) cold-pressed paper

16” × 20” (41cm × 51cm)

“To find an alternative approach, I paint with my fingers and let my painting tell me what to do.”

I have taken many pictures of grapes in vineyards and love to paint from them. Instead of doing a traditional sketch, I started painting without any sketching, pouring my three

primary colors (Antwerp Blue, Hansa Yellow Light and Pyrrole Red), which I had mixed with water in three separate little dishes. Then I used my fingers to guide the colors to mix with each other into a variety of colors. With my fingers I also directed the colors to paint the vines, and I blew on the colors to obtain the veins of the two leaves, at the bottom center and bottom right. After these colors dried, I used brushes to call out the shapes of the grapes, leaves and vines with negative painting techniques. This way of painting keeps me very excited and interested because I can "flow" with the watercolors.

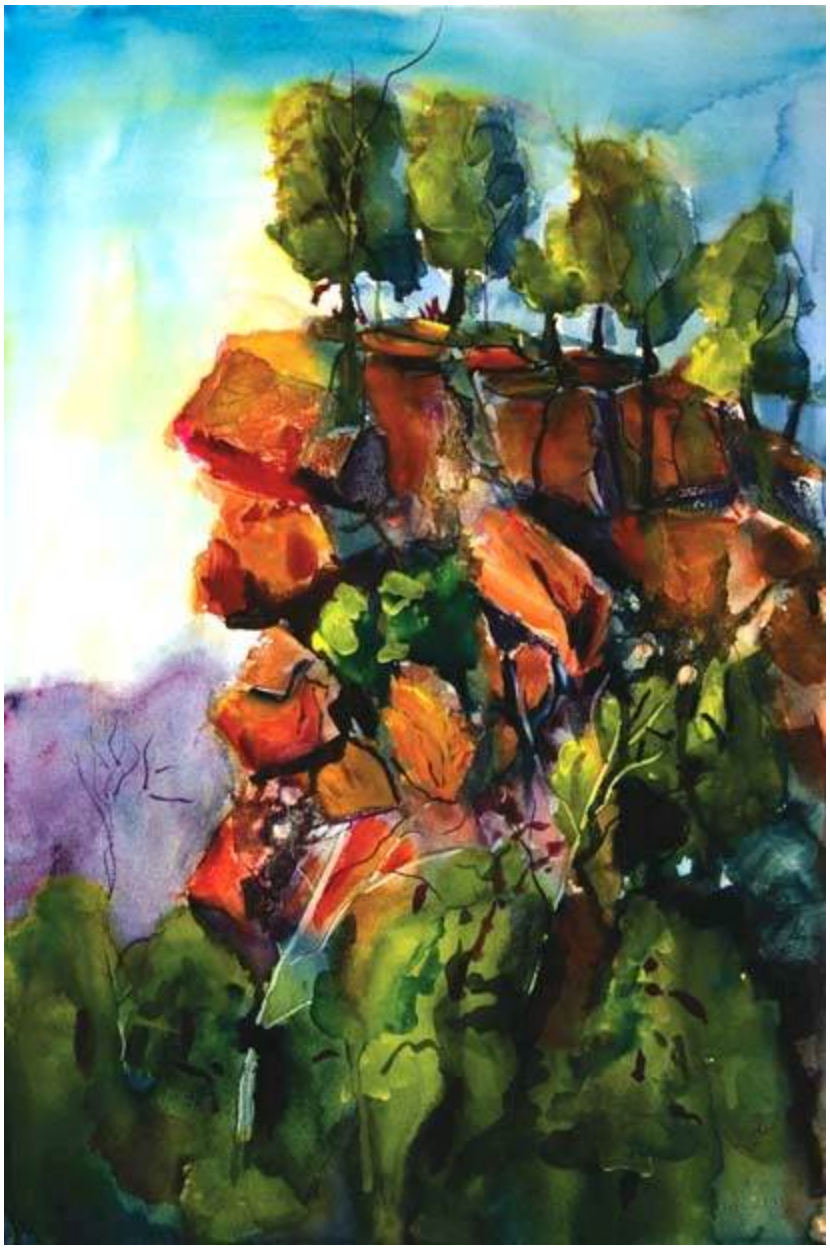
SUNFLOWERS | ELENA BALEKHA

Transparent watercolor on 140-lb. (300gsm) cold-pressed Fabriano Artistico

22" × 30" (56cm × 76cm)

This studio painting started with a drawing defining the placement of the flowers and petals. I used a direct painting approach and began with the darkest dark. I mixed the colors on the paper, letting them run into each other to describe the shapes of the

flowers. As soon as I started to apply colors with loose and spontaneous brushstrokes I had to ignore the drawing in favor of the beautiful watercolor effects that were happening on the paper. The main challenge was to get the value relationship right on the first application of colors. The spontaneity and freshness of watercolor application helped me to capture the very essence of my vision of sunflowers.



ROAD TO CORTEZ | REA NAGEL

Transparent watercolor, gesso, collage, acrylic, pastel and watercolor pencils on 140-lb. (300gsm) cold-pressed paper

22” × 11” (56cm × 28cm)

“To find an alternative approach, I use different media to create tension and texture.”

Every painting starts with a sketch. My drawing book is as essential to me as my easel. Starting with a drawing instead of a photograph allows me more artistic freedom. My husband drove this canyon lined with steep cliffs while I sketched. To start this painting, I drew in ink, applied the base in watercolor, then used tissue and rice paper over gesso to create texture. Pastel and watercolor pencils were used to define dominant shapes. I used warm and cool primary colors with some quinacridones. Secondary and tertiary colors were mixed directly on the paper, which gets me closer to the pure organic colors found in nature.

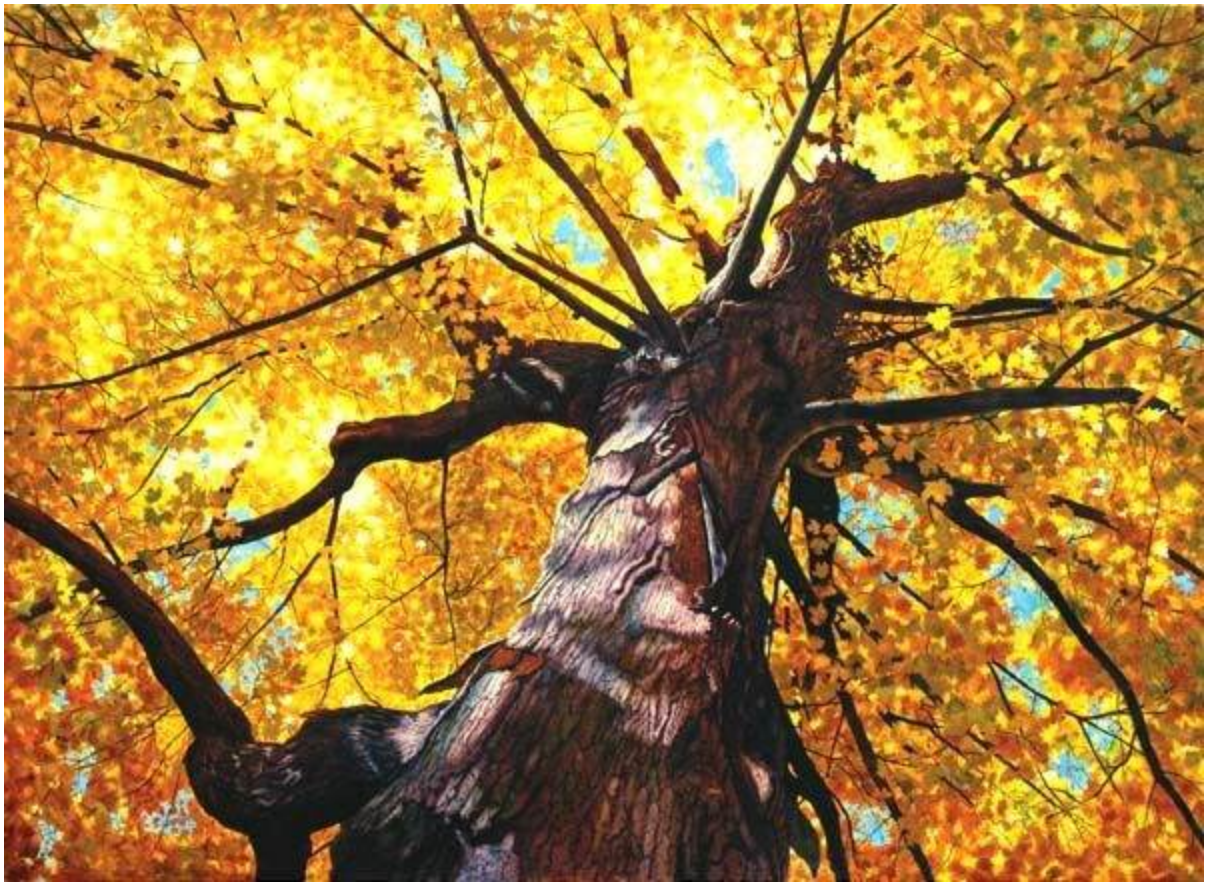
PINK PEONY | SOON Y. WARREN

Transparent watercolor on 300-lb. (640gsm) cold-pressed paper

22” × 30” (56cm × 76cm)

“To find an alternative approach, make mistakes, even intentional ones, to explore the versatility of watercolor, which will forgive you in so many ways.”

Instead of spreading light pigment all over the paper at the beginning of the painting as I usually do, I started to paint the subject matter, a peony and crystal, giving all my attention directly on white paper to achieve clean and pristine flower petals. The addition of the dark background contrasts with the peony and crystal, creating the serene feeling that I want to portray. For the flower, each petal was glazed with a light mixture of Permanent Rose and Ultramarine, and the center part of the flower was glazed with Cadmium Yellow to give warm depth. For the crystal, I alternated applications of Hooker’s Green, Prussian Blue and a touch of Cadmium Yellow.



TRANSCENDENCE | CATHY HILLEGAS

Transparent watercolor on 300-lb. (640gsm) cold-pressed Arches

22” × 30” (56cm × 76cm)

“To find an alternative approach, I looked up.”

After years of traditional florals and landscapes, I felt the need to paint something drastically different. Looking up through the branches of my mother's 55 year old maple tree on a sunny October day, I knew I had found the image I was looking for. The golden leaves glowed with every shade of yellow imaginable. Color spilled into the shadows on the trunk, bathing the normally gray bark in warm browns and purples. After masking out the white areas and the sky, I started with very transparent yellows for the lightest leaves (New Gamboge and Winsor Lemon). I encourage my students to use only transparent colors to prevent muddy mixtures, so I seldom use any opaques myself. However, I found that it was easier to make darker yellows with an opaque Cadmium Yellow mixed with Burnt Sienna and Ultramarine Blue. When I stood back from the work, I found that the transparent areas looked very far away and the opaque areas looked closer. I used this to my advantage to increase the sense of depth.

CHAPTER 7

Travels

TOTALLY FRIED | KEN GOLDMAN

Transparent watercolor on 300-lb. (640gsm) cold-pressed paper

22” × 22” (56cm × 56cm)

“To find an alternative approach, I first interpreted the photo into a colored thumbnail, then slowly assembled the composition—piece by piece, wash by wash, as if it were a flat puzzle.”

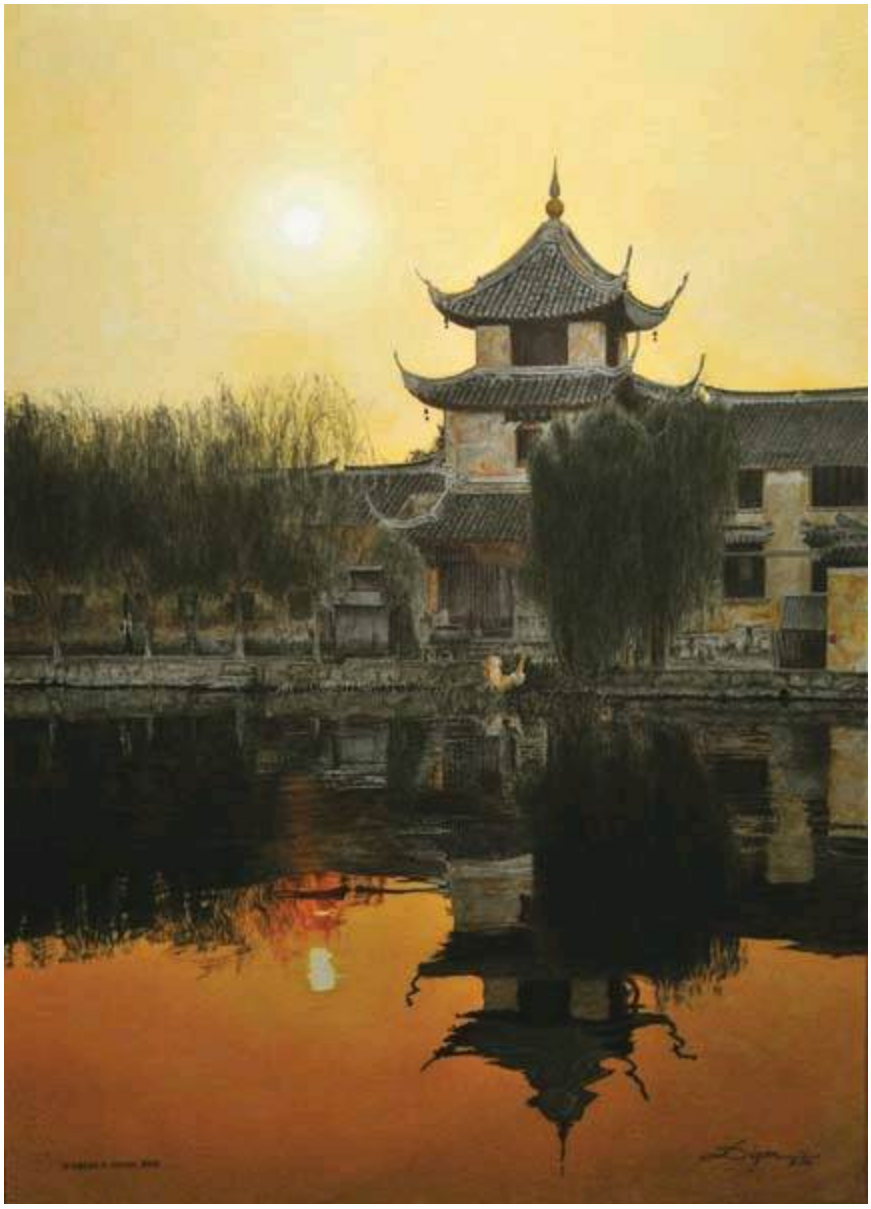
My reference was a photo and a 5” × 5” (13cm × 13cm) color sketch thumbnail. With an HB pencil, I carefully crosshatched all the shapes and value changes onto my paper. The color sketch was my road map as I slowly layered brilliant colors over the pencil underdrawing. This painting represents a new approach for me, as I usually paint much looser. The detailed underdrawing helps me tackle the complex design. The girl in the middle provides a main focus, yet an undercurrent of abstraction, design and contrasting angles remain the dominant theme.

BIKE BRIDGE AMSTERDAM | DEANN L. PROSIA

Watercolor with colored pencil on 300-lb. (640gsm) hot-pressed Fabriano Artistico paper

13” × 23¼” (33cm × 59cm)

Done from a photograph I took while in Amsterdam one spring, this is a big departure from the tightly drawn black-and-white etchings I had been working on. I wanted a change and decided to work in color, to loosen up my hand while continuing to use drawing as part of my work. After seeing works by Raoul Dufy, I became interested in the idea of color not necessarily being contained within the objects. To accomplish this I layer paint on the paper, letting it dry in between washes. I draw the image in the middle of this process, giving the painting structure while keeping a feel of movement.



THE TEMPLE AT WATER VILLAGE JIN XI | OSCAR R. DIZON

Transparent watercolor on Arches

29” × 21” (74cm × 53cm)

“To find an alternative approach, I work on the painting upside down to see more of the details.”

My paintings are done in my studio, based on photographs I take during vacation travels. If needed, I complement these photos with simple sketches and notations. Precise drawing is very crucial in my work to achieve the goal I set after careful study and planning. Contrary to the established way of watercolor, I reverse the procedure

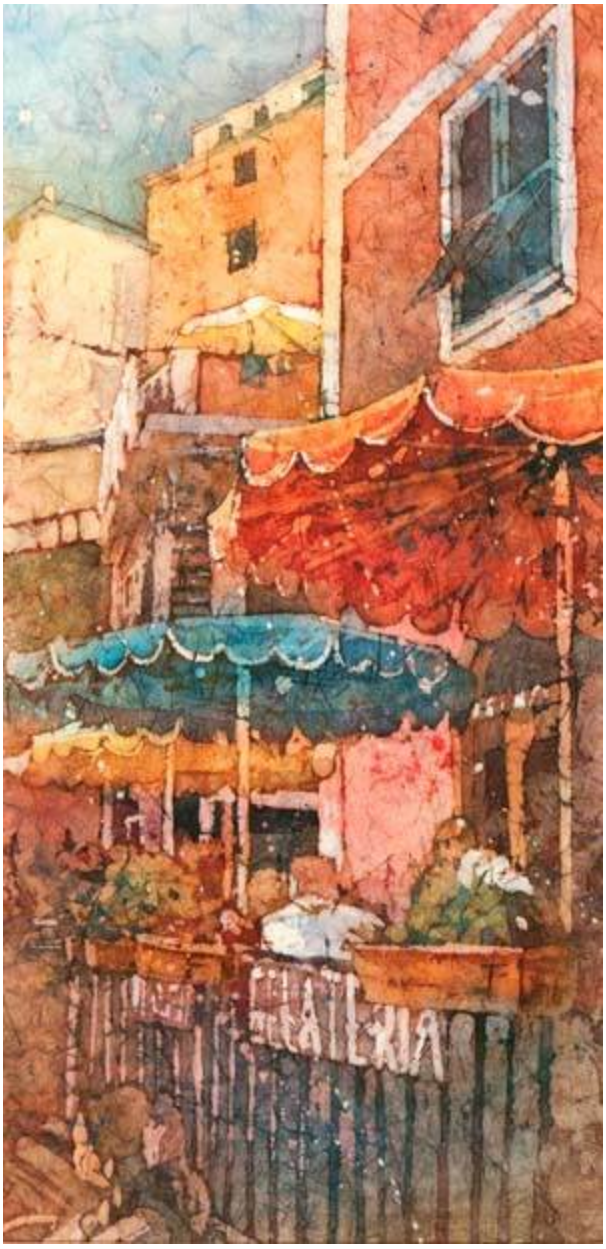
by starting at the main focal point, working with intricate details, and I do the background last. I want to be pleased with the initial result, and work with inspiration and enthusiasm. I use a one-legged metal drafting table that swings in either direction. Sometimes I work on the painting right-side up, and sometimes upside down. This gives me a different viewpoint from which to see more details of the area I am working on.

SLICE OF ITALY – BOATS | KATHIE GEORGE

Watercolor batik on rice paper with pastel pencil accents

10” × 20” (25cm × 51cm)

These pieces were each sketched on location in Italy and completed as a batik in the studio. I always work out my design on drawing paper, then transfer it to the rice paper with a Pigma Micron pen. I then zip on a few layers of watercolor, saving some of each layer with wax. Being accurate with waxing is very important. Drips and drops become part of it, though color can be added later with pastel pencils, as I did in *Boats*. Painting on the rice paper is fun; it has a wonderful texture that actually feels like fabric after the wax is removed! My technique is a perfect fit with my busy lifestyle, taming two sides of me: waxing feeds my need for control, and the free washes make my wild side happy.



SLICE OF ITALY – GELATO | KATHIE GEORGE

Watercolor batik on rice paper

18” × 9” (46cm × 23cm)

RED LIGHT – GREEN LIGHT 2 | ANTONIO MASI

Watercolor on paper

22” × 30” (56cm × 76cm)

“To find an alternative approach, I find the balance between opposites.”

The genesis of this painting occurred as I was driving across the Queensboro Bridge in New York City. The bridge’s lower deck is dark and surrounded by heavy structural girders. It opened up into a brilliant sunny day. My aim was to capture that feeling. To me, painting is a balance between opposites. My approach to watercolor is to be bold, contrasting strong, thick brushstrokes with thin transparent ones. It therefore can express the heaviest subjects imaginable. I appreciate that watercolor allows for both mass power and delicacy.

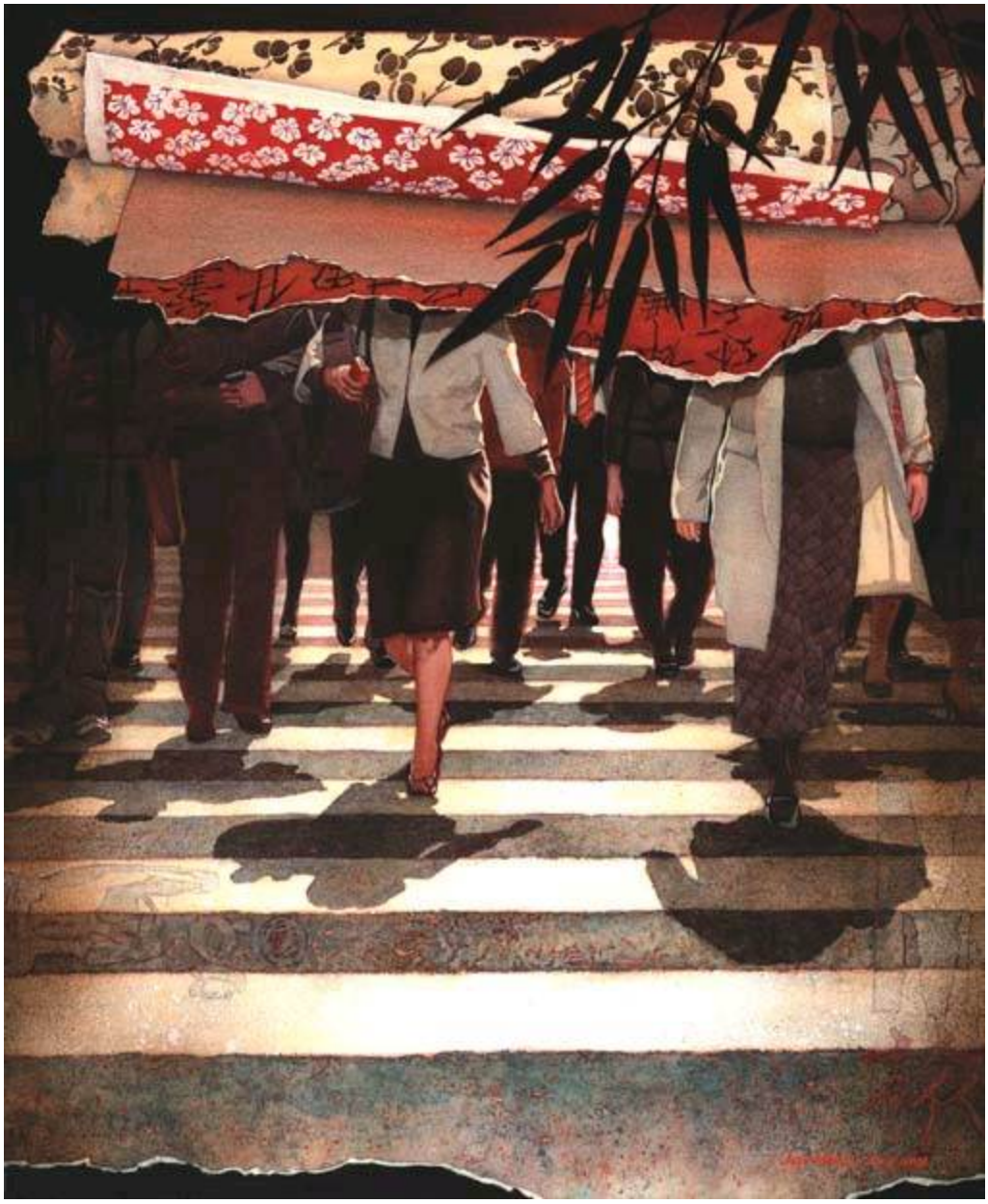
NOTRE DAME | CHIZURU MORII KAPLAN

Transparent watercolor with body color 555-lb. (1170gsm) rough paper

29” × 41” (74m × 104cm)

“To find an alternative approach, I splattered, dripped, glazed and layered watercolor paint.”

Most of my work focuses on old European architecture. I am captivated not only by the beauty, but by all of the human conditions that echo in these buildings—glory, suffering, creation, sacrifice, joy, mystery, wisdom and dreams. I created a small, rough pencil sketch on site and worked from a photograph in the studio. For the dark shadows, I used many layers of watercolor to express the accumulation of history over the centuries. Where the strong sun was hitting, I simply left the paper white to express the contrast between the past (shadow) and present (sunlight). Both are alive in that moment.



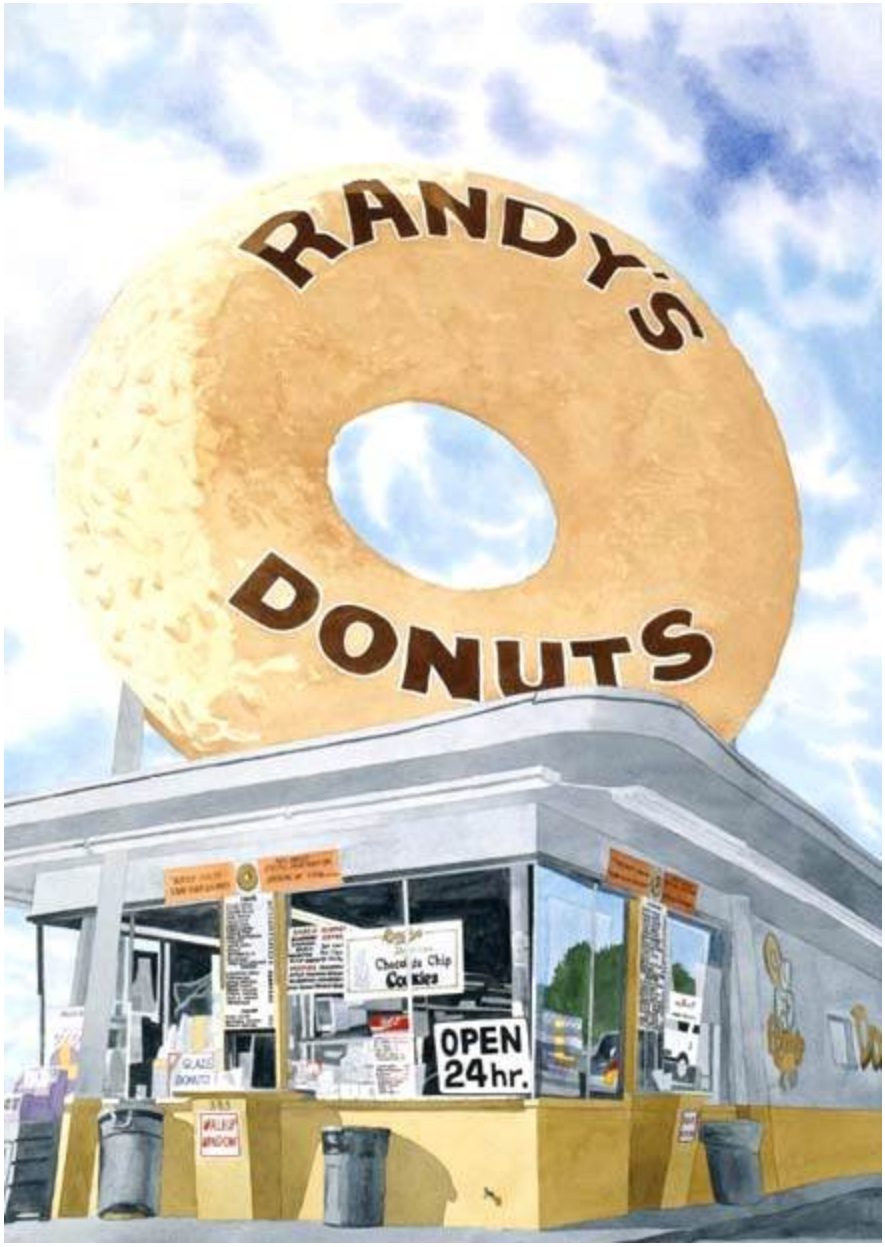
PAPER CHASE | JUDY MORRIS

Watercolor on 555-lb. (1170gsm) cold-pressed Arches

33” × 27” (84cm × 69cm)

Artists find painting inspiration in a variety of ways. My painting process starts with what I call “shopping.” I look for special images much like I look for small treasures at flea markets: I don’t know what I’m looking for, but I know I have to have it when I see it! My camera is always with me and records the details of the unexpected views that allow me to see, learn and process information in a way that fits my personal

painting style. Inspiration for *Paper Chase* started at a paper shop in Dallas, Texas. A roll of paper lying on a table caught my attention and became the top attachment for the composition. The torn edge at the bottom completes the story.



RANDY'S DONUTS | DAVID MILTON

Transparent watercolor on 300-lb. (640gsm) Arches

40" × 30" (102cm × 76cm)

Randy's Donuts is one of the most iconic landmarks of Southern California. Near LAX, just off the 405 freeway, it has been seen by millions of people. It was featured

in the blockbuster movies *Iron Man* and *2012*. For more than thirty years I have been developing my *Roadside America* series with a focus on Los Angeles, both classic and vanishing: a giant donut, hot dog or Felix the Cat! What could be more fun?

THE STRAND | CAROLE BERREN

Transparent watercolor on Yupo

13" × 20" (33cm × 51cm)

"Because I stumbled across Yupo paper, I found an alternative approach."

When I started working on Yupo, I knew I was on a journey of adventure, dreaming and playing. This painting started as a demo of the many ways of applying, enhancing, removing and glazing with transparent watercolor on Yupo, with no intention of creating a finished painting. Later, in my studio, I stared at and lost myself in the possibilities of this rectangle. A city emerged. If my painting were to become a city, it needed sound, movement, rhythm and passion. With imagination, reference photos and a sense of adventure, I embarked on this journey. Because of the forgiving nature of Yupo, I was able to create many twists, turns and unexpected changes along the way. What a ride!

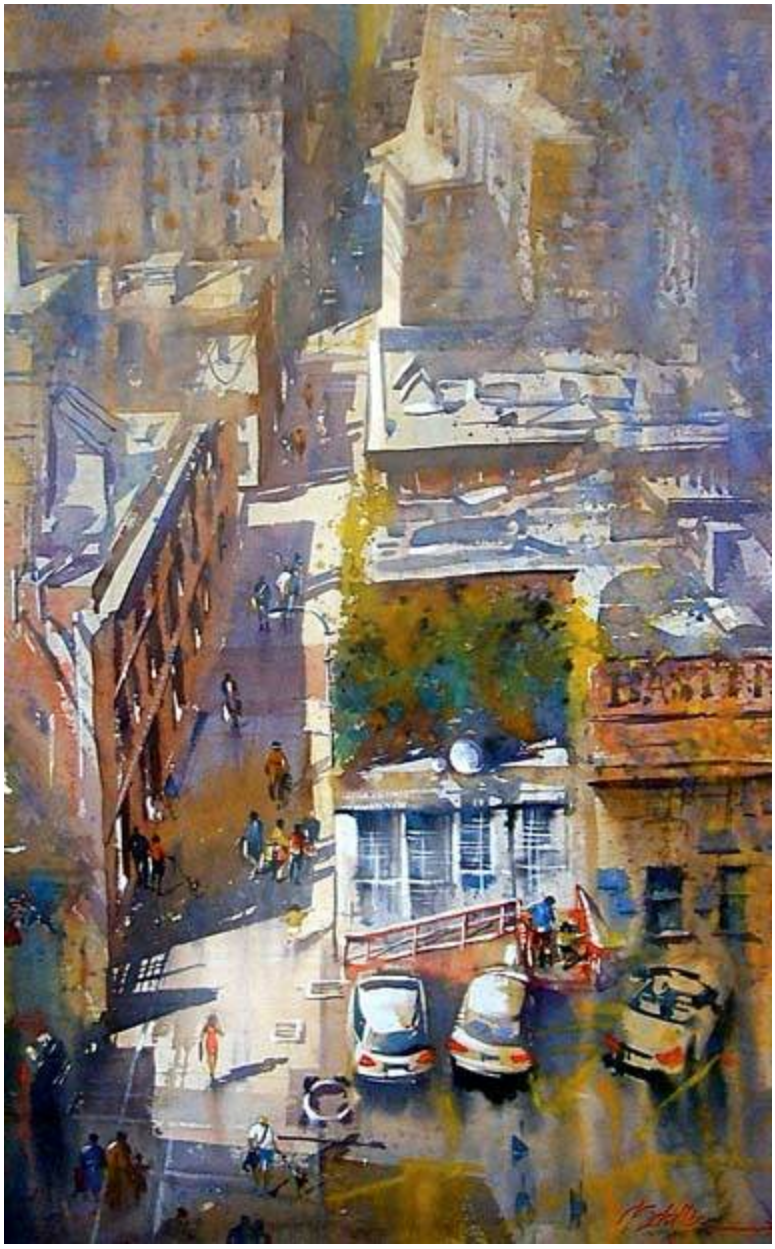
MANHATTAN BEACH PIER | THOMAS W. SCHALLER

Transparent watercolor on 300-lb. (640gsm) Saunders Waterford

22” × 30” (56cm × 76cm)

“To find an alternate approach, I attempted to literally paint the atmosphere as a large marine layer rolled in across the pier.”

This painting was begun on site and finished in the studio, and was an attempt to make the beautiful, atmospheric light—as it was reflected and refracted within the mist—the real star of this work.



BACK STREET SANTA MONICA | THOMAS W. SCHALLER

Transparent watercolor on 240-lb. (500gsm) Arches

38” × 24” (97cm × 61cm)

This was a larger studio painting done from an on-site pencil sketch in the little book I always have with me. I was coming down the stairs of a parking garage on a warm, hazy day, looked over the rail from the roof, and bam—there it was! I focused on the abstract pattern of darks and lights running vertically through this aerial view, and not on the actual objects that frame the scene.

A DREAM | PATRICIA GUZMÁN

Transparent watercolor on 140-lb. (300gsm) cold-pressed Arches

20” × 30” (51cm × 76cm)

“To find an alternative approach, I focused on creating an image conceptually strong and thoughtfully rendered, combining the real with illusion.”

I combined two elements that I feel very passionate about—the native Mexican people and downtown Mexico City—using simple means of water and watercolor, not gouache, acrylics or even liquid frisket. The water is a reference to Mexico City’s past, since it used to be a huge lake. The atmosphere is vague. Though the buildings are shown the way they are, I wanted the picture to be ethereal, surreal. When dreaming, images and sensations can be experienced even more intensely than when awake. My aim was to invite the viewer into a dreamlike sensation, as happy and free as the indigenous girls shown.

BROOMSHOP AT THE PLAZA MAJOR | MARK CARDOZA

Transparent watercolor with white gouache on 100% rag watercolor board prepared with gesso

16” × 22” (41cm × 56cm)

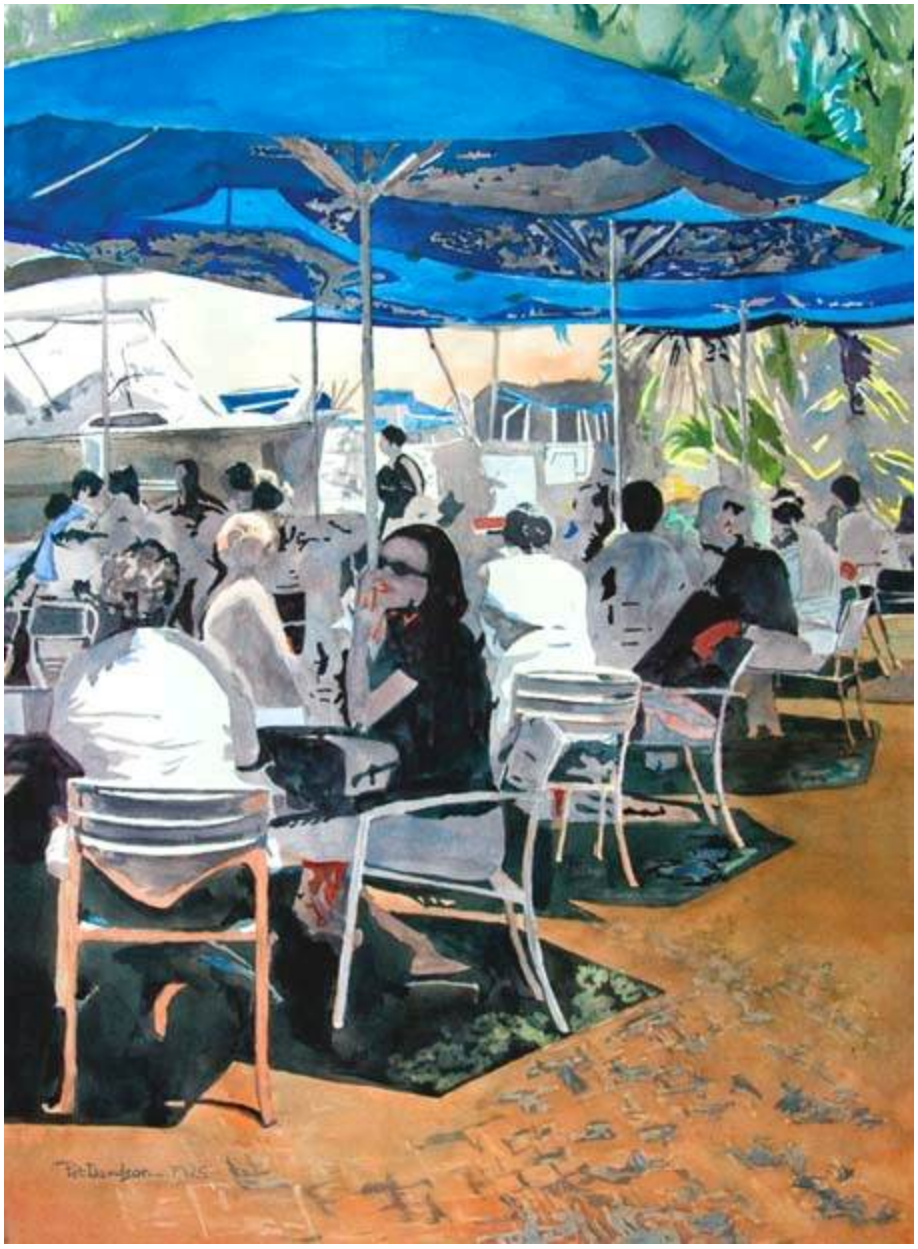
The subject matter of most of my transparent watercolor paintings is interesting old architectural elements where buildings reflect the history of the people living there. I usually use traditional watercolor techniques. In this alternative approach, I first applied gesso to portions of the watercolor board in the areas of the walls and foreground. I then scrubbed and manipulated this surface until it dried, which resulted in numerous peaks and valleys and crevasses. This gave me the texture I wanted for the old walls. I then floated washes of transparent watercolor over the textured gesso, which brought the image to life. I completed the painting using traditional watercolor techniques, letting the paint mix and flow on the paper, and finally scumbled white gouache as dry-brush accents.

GANGAGHAT AT WINTER | PRAFULL B. SAWANT

Transparant watercolor on 90-lb. (190gsm) cold-pressed Arches

18½" × 30" (47cm × 76cm)

This painting has a special place in my collection. It was painted on site one early morning sitting on the bank of the river Godavari that flows through Nashik, a pilgrimage city and my birthplace. I do not usually use masking, but in this case, in order to create the mystical aura of the morning—the overall theme in the painting—I decided to use masking fluid on the figures and to highlight the temples. I used a grayed-down violet for the sky to express both spirituality and the cool air. The decorative temple was painted nearly flat against the light with a medium-dark tone. The background also has a spiritual touch with the smoke from the pious fire; the foreground puddles reflect the sky, bringing some of Heaven to Earth. The temporary stalls set up at the bank selling religious articles fill out the spiritual significance of the subject, as does the orange flag, adding a Hindu touch to the composition.



BOATYARD CAFE | PATRICIA W. DAVIDSON

Transparent watercolor on 140-lb. (300gsm) cold-pressed paper

30” × 22” (76cm × 56cm)

I uploaded my digital photograph to my computer and began to enhance it using Adobe Photoshop. After I corrected the lighting and found an interesting feature, I made a note of the steps I took in a notebook for future reference, and then printed an 8” × 10” (20cm × 25cm) copy of the image. From this print, I made a value sketch, changing and eliminating shapes to create a more dynamic painting. The sketch was used as a

reference for the final work. The useful part of this method is that it simplifies and eliminates unnecessary lines and shapes while giving emphasis to those characteristics more important to the design.

LINCOLN TUNNEL & 10TH AVE, RAIN | TIM SATERNOW

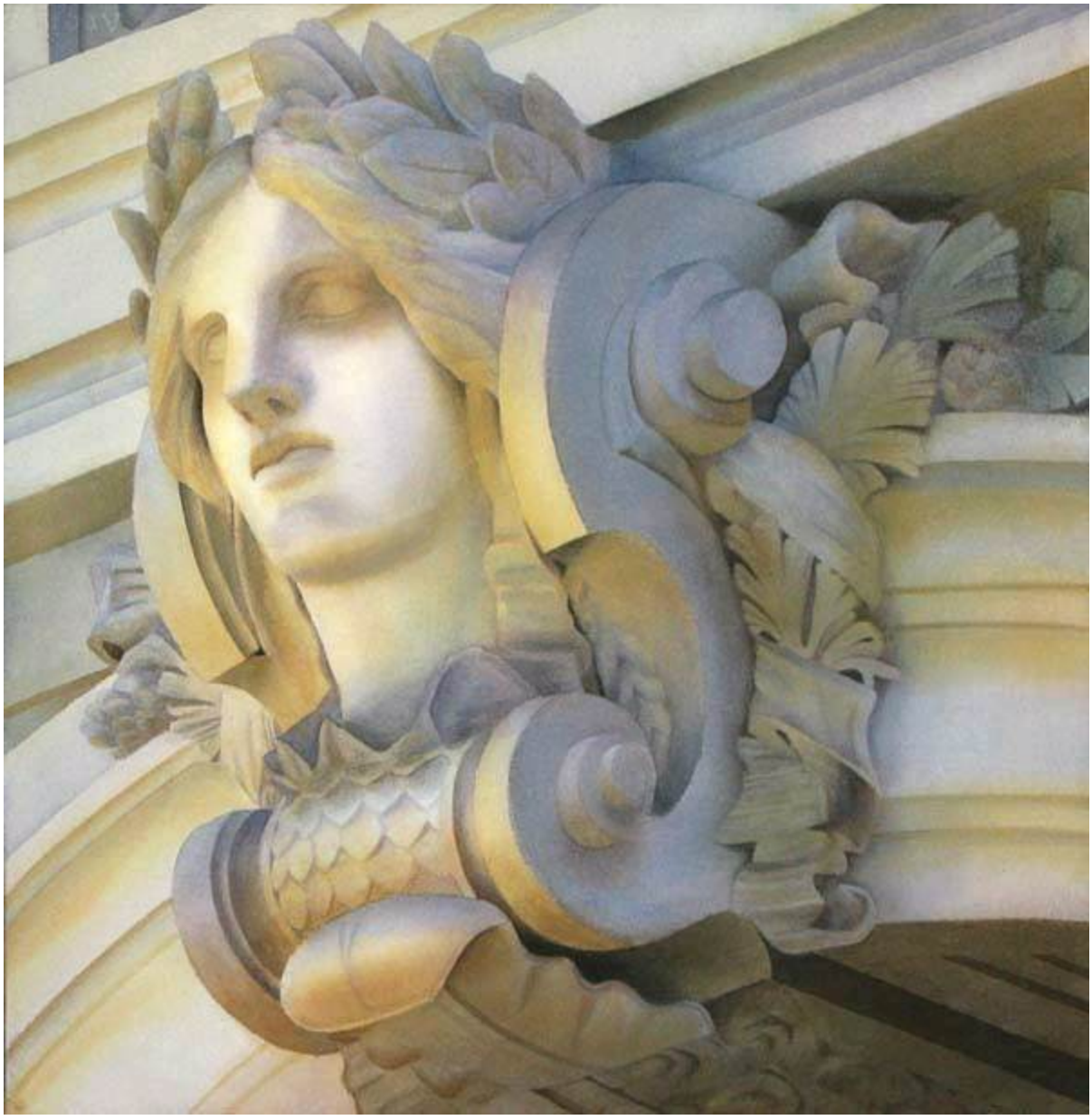
Watercolor on 300-lb. (640gsm) Arches

30” × 22” (76cm × 56cm)

“To find an alternative approach, I continually unlearn everything I was taught.”

My work is New York City, large cityscapes of abandoned factories and forgotten

streets; finding tremendous energy and texture in the grit, rust and potholes. I find great power with contrasts: light and dark; soft and hard edges; warm and cool; careful and wild. I use a thick amount of paint, working upright on an easel, so my paint drips and runs. Then I lay my paper on the floor, and fling and drip water on it, playing with the tension between carefully drawn perspective and the play of paint on the surface, including watermarks, paint runs and spatters. I'm constantly building up and breaking down the paint surface to push these ordinary urban landscapes into a bolder, more emotional world. It's the weathered patina of old steel and concrete that is the texture and history of New York.



US CUSTOM HOUSE II | MICHIYO FUKUSHIMA

Transparent watercolor on 300-lb. (640gsm) hot-pressed Arches

20” × 19¾” (51xcm × 50cm)

To find an alternative approach, I begin with large shapes of loosely defined value to help me envision the subject matter and color. Working from my photo in my studio, the form is created and defined, little by little. Building values with many layers of paint is not unlike molding the shape with clay. The first layer consisted of a broad range of values in selected colors. This was applied wet-into-wet to avoid leaving hard edges and to create a loose, abstract image with an atmosphere. Contrary to the traditional usage of cooler colors to push shadows back, a warm undercolor was used to create a glowing effect.

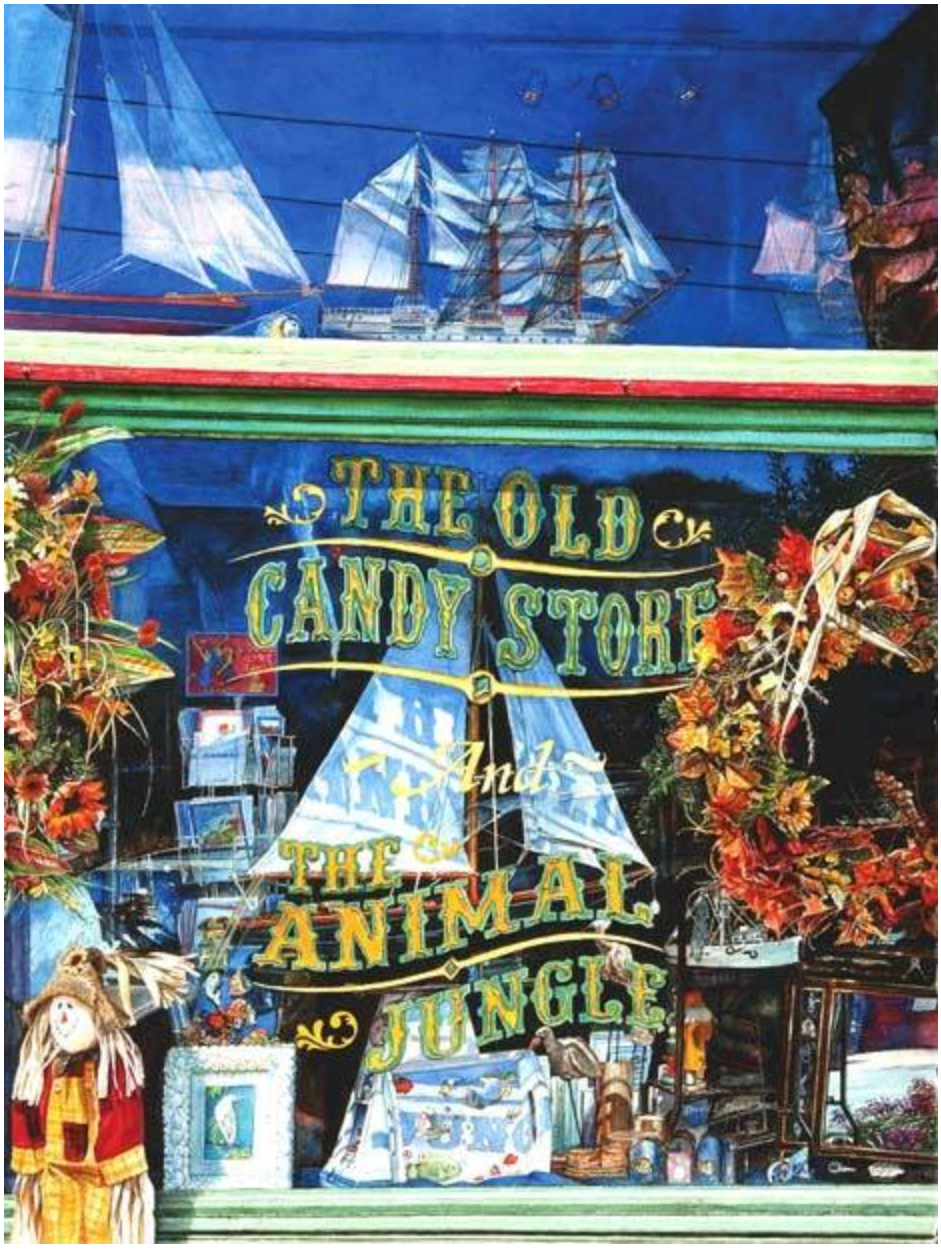
RED SCARF | JOHN SALMINEN

Transparent watercolor on 140-lb. (300gsm) cold-pressed Arches

30” × 36” (76cm × 91cm)

“To find an alternative approach, I constantly set new challenges for myself and then look for ways to meet those challenges through experimentation and careful observation.”

I was in Lushan, China, as the invited American watercolorist at the 2010 Lushan Mountain International Watercolor Festival, and I passed this woman every day. She graciously allowed me to photograph her and, impressed with the quiet dignity of the woman and her surroundings, I painted *Red Scarf*. I carefully used texture to create the illusion of an ancient and time-worn wall while still prioritizing the subject of the painting. I created the wall texture by spraying alternating layers of masking fluid and watercolor through a mouth atomizer, and I used the full range of values from white to black to organize the painting.



SWEET SOUTHPORT | DAVID L. STICKEL

Watercolor on 300-lb. (640gsm) cold-pressed paper

30” × 22” (76cm × 56cm)

I challenged myself to see how well I could use the watercolor medium to portray the depth and layers of this intriguing window. First, I loved the transparency and depth the shadows from the peeling letters create on the sailboat. The words reflected on the sails pull the viewer right into the composition. Another creative challenge was to portray the vehicles in the reflections of the lower one-third of the painting. Many

people never see these—and I might miss them too—if I didn't use a large magnifying lens to study my compositions when I paint.

About the Editor

Rachel Rubin Wolf is a freelance editor and artist. She has edited and written many fine art books for North Light Books, including *Watercolor Secrets*; *Splash: The Best of Watercolor* series; *Strokes of Genius: The Best of Drawing* series; *The Best of Wildlife Art* (editions 1 and 2); *The Best of Portrait Painting*; *Best of Flower Painting 2*; *The Acrylic Painter's Book of Styles and Techniques*; *Painting Ships, Shores & the Sea*; and *Painting the Many Moods of Light*. She also has acquired numerous fine art book projects for North Light Books and has contributed to magazines such as *Fine Art Connoisseur* and *Wildlife Art*.

Acknowledgments

Much gratitude and credit goes to the editors, designers and staff at North Light Books, who narrowed down my art selections to a manageable 600 or so, and have completed the thankless details needed to make this into a beautiful finished book. Special thanks to production editor Sarah Laichas and designer Julie Barnett.

My gratitude, as always, goes to all of the artists in this book, who gave a lot of thought to our "alternative approaches" theme both in their selection of art to send us and in their caption text. Thank you for sharing your techniques and your thoughts with us. I am appreciative of the time (and money) spent in getting the properly formatted

digital photos to us. And I thank you for making your creativity visible to us in your beautiful artwork.

Splash 13: Alternative Approaches. Copyright © 2012 by F+W Media, Inc. All rights reserved. No part of this eBook may be reproduced in any form or by any electronic or mechanical means including information storage and retrieval systems without permission in writing from the publisher, except by a reviewer who may quote brief passages in a review. Published by North Light Books, an imprint of F+W Media, Inc., 10151 Carver Road, Suite 200, Blue Ash, OH 45242. (800) 289-0963. First Edition.

Other fine North Light products are available from your local bookstore, art supply store or online. Visit our website at www.fwmedia.com.

eISBN: 978-1-4403-2491-8

This e-book edition: June 2012 (v.1.0)